

THE MUSICAL TIMES

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JULY 1, 1913.

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In the following pages I have endeavoured to chronicle all the facts which are discoverable by diligent research, and to present them in an attractive and entertaining manner.

The life of Dr. Arne, the composer of "Rule, Britannia," offers to the reader and to the music student an interesting and instructive story, showing that natural ability, even when combined with genius, is not sufficient to ensure a triumphant and successful career. Morality and conscientious rectitude in the affairs of life are essential, and had Arne exercised these, his exceptional gifts might have enabled him to surpass his great contemporary, Handel.

It only remains to be noted that many letters and documents are here printed for the first time, some of them copied from the original autographs in my possession. They illuminate much which has hitherto been obscure and uncertain in the career of a famous composer.

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MOUSSORGSKY'S OPERAS.

BY ROSA NEWMARCH.

Seventeen years ago I first became acquainted with Moussorgsky's music. I was then working in Petersburg under the guidance of Vladimir Stassov, the champion of the national movement and director of the Fine Arts section of the Imperial Public Library. Day by day I occupied a place in the room adjoining Stassov's, and the fiery, energetic old man used to stride in every hour or so with some fresh book or score, or some unpublished correspondence which he thought necessary for my education; always impatient for me to complete one task and pass on to another.

Not every one worked comfortably with him, for he set a pace that soon finished off the indolent or physically incapable. The field of Russian art was rapidly expanding, and at that time the workers were few and often merely superficial, consequently the willing labourer must not shirk doing double shifts. Moreover, Stassov, like many Russians, realised the shortness of life and the imminence of death with such intense, painful clearness that it became infectious.

He could, however, restrain his impatience on occasion. The ultimate acknowledgment of Moussorgsky's genius was one of the dearest hopes of his heart; but he did not show me the operas until he thought I was ripe for that honour. Then, together, we went through the early edition of 'Boris Godounov' (1875) and 'Khovanstchina,' already issued with Rimsky-Korsakov's revisions. 'Love them or hate them,' Stassov used to say in my moments of doubtful enthusiasm, 'but at least take the trouble to *know* every page of them. There is more vitality in Moussorgsky than in any of our contemporary composers. These operas will go further afield than the rest, and you will see their day when I shall no longer be here to follow them to Germany and France, and perhaps (rather doubtfully) to England.' How surely his predictions regarding this and other questions have been fulfilled is borne in upon me every year that I live and work in the world of music. Later on he gave me the new edition of 'Boris' (1896), edited by the composer's life-long friend—and in some degree his teacher—Rimsky-Korsakov. Theoretically, Stassov was furiously opposed to these editorial proceedings; for, while admitting Moussorgsky's technical limitations and his tendency to be slovenly in workmanship, he still believed it was better for the world to see this individual and inspired composer with all his faults ruthlessly exposed to view, than clothed and in his right mind with the assistance of Rimsky-Korsakov. Stassov's attitude

to Moussorgsky was that of the Russian vagabond who said to Stephen Graham: 'Love us while we are dirty, for when we are clean all the world will love us.' We who loved Moussorgsky's music in spite of all its apparent dishevelment may feel inclined to resent Rimsky-Korsakov's conscientious grooming of it. But when it actually came to the question of producing the operas, even Stassov, I think, realised the need for some practical revisions, without which Moussorgsky's original scores, with all their potential greatness, ran considerable risk of becoming mere archaeological curiosities. In 1908, Bessel published a later edition of 'Boris,' restoring the scenes cut out of the version of 1896. This is the edition now generally used; the first one, on which I was educated, having become somewhat of a rarity.

I do not propose to turn this article into a comparative analysis of the two scores of 'Boris,' or to contribute anything here to the conflict now being waged in Russia and Paris as to the respective merits of 'Khovanstchina' according to Rimsky-Korsakov, or according to Diaghilev, Ravel, and Stravinsky. At last we have got Russian opera in England, given under the best available conditions; for heaven's sake let the public hear it undisturbed by all needless polemics. We may rest assured that the operas still contain enough of Moussorgsky's essential genius not to fail of their profound psychological impression. With what grim sardonic humour Moussorgsky himself would have watched this controversy, and what a blood-curdling song-parable he may even now be composing, likening the dead genius to a fallen warrior, and the army of commentators and 'improvers' to a flock of crows each bearing away something of his vital organism, and batten on his musical remains.

Modeste Moussorgsky was born March 16/28, 1839, at Karevo, in the Government of Pskov. He was of good family, but his people were comparatively poor. His father, who died in 1853, gave Modeste every facility for becoming an excellent amateur pianist; his mother grounded him in music, and remained the good genius of the young man's life, until her death early in the 'sixties. Moussorgsky was educated for the army, and entered the famous Preobajensky Guards at eighteen. Borodin has left a graphic sketch, dating from 1856, of a dandified, but attractive, young officer, popular in society, singing agreeably, and endowed with a gift for languages. The account of Moussorgsky's subsequent meeting with Dargomijsky and Mily Balakirev, of his awakening to the consciousness of his artistic powers, and his unhesitating renunciation of all his worldly prospects for music's sake, reads more like a religious than an artistic conversion. In most biographical sketches of Moussorgsky unnecessary stress is laid upon the fact of his having been a drunkard, and addicted to drugs. It is true that towards the end of his life, after he had suffered all the stupidity and cruelty that 'world's use' can inflict upon a man incapable of compromising with

his artistic conscience, he took refuge from pain and insomnia in stimulants and narcotics. But neither 'Boris' nor 'Khovanstchina,' nor any of his better lyrics, can be judged as the work of a dipsomaniac. Probably only five or six of his songs, composed as late as 1877, show any trace whatever of mental deterioration.

It was by a happy chance that Moussorgsky became acquainted with Dargomijsky in 1856, since the latter was at that moment the sole mature representative of national music in Russia. Glinka, broken in health and spirit, had just started on a journey abroad from which he was destined never to return; while Balakirev, Cui, Borodin, and the other members of the new school of Russian music, had as yet produced next to nothing. Dargomijsky was still smarting under the comparative failure of his opera 'The Roussalka,' which had been produced in Petersburg a few months previously. Its racy humour and touches of actuality were not to the taste of a public nurtured wholly on Italian music. Dispirited, but undaunted, Dargomijsky, at the time of Moussorgsky's first visit, was engaged upon the work which was to embody the ultimate expression of his artistic creed: 'I want the note to be the direct equivalent of the work. Above all things I want the truth.' The cultured classes of Russia, just awakening to the emotional positivism of Gogol and Dostoevsky, were still far from prepared to welcome an apostle of musical realism. Dargomijsky's operatic experiment, 'The Stone Guest' (based on Poushkin's version of 'Don Juan') made no appeal to the public; and although it was accepted in a moment of enthusiasm as the ideal model of the young Russian school, only Moussorgsky eventually followed his master's theories to their logical conclusion. While intercourse with Dargomijsky contributed to a forced maturing of Moussorgsky's ideas about music, the circumstances of his life still hindered his technical development. His early letters to Cui and Stassov show how deeply and independently he had already thought out certain problems of his art. Meanwhile Balakirev carried on his musical education in a far more effective fashion than has ever been admitted by those who claim that Moussorgsky was wholly self-taught, or, in other words, completely ignorant of his craft. The 'Symphonic Intermezzo,' composed in 1861, shows how insistent and thorough was Balakirev's determination that his pupils should grasp the principles of tradition before setting up as innovators. Here we have a sound piece of workmanship, showing clear traces of Bach's influence; the middle movement, founded on a national air, being very original in its development, but kept strictly within classical form.

Faced with the prospect of service in a country garrison, Moussorgsky left the army in 1859, and accepted a small post in a Government office which soon proved just as irksome as regimental life. I pass over the compositions of the next year or two as having little connection with the broad lines of his subsequent development. In 1866 he fell ill,

and rusticated for a couple of years on a remote estate belonging to his brother. During this period of rest he seems to have found himself as a creative artist. After working for a time upon an opera based on Flaubert's novel 'Salammbô,' he turned his attention to song, and between 1864 and his return to Petersburg in 1868, produced a number of his wonderful reflections of Russian life in its pathetic and humorous aspects; a series of human documents which are worthy to live side by side with the works of Gogol, Dostoevsky, and Tolstoy. The analysis of these songs stands outside the scope of this article; but they contain the essence of Moussorgsky's genius.

His next operatic essay took the form which he described as 'opéra-dialogué.' The subject—Gogol's prose comedy 'The match-maker'—was admirably suited to him, but after completing the first Act he abandoned the work because he was becoming absorbed in a more thrilling design. The idea of basing a music-drama on Poushkin's tragedy 'Boris Godounov' was suggested by Prof. Nikolsky, and from September, 1868, to June, 1870, Moussorgsky was engaged upon this work. Each Act as it was finished was tried in a small circle of musical friends, the composer singing all the male rôles in turn, while Madame Alexandra Pourgold (afterwards the sister-in-law of Rimsky-Korsakov) created the women's parts. Dargomijsky, who heard a portion of it before his death in 1869, declared that Moussorgsky had entirely surpassed him in his own sphere.

'Boris Godounov' was rejected by the Direction of the Imperial Opera on the ground that it gave too little chance to the soloists. The unusual form of the opera, the bold treatment of a dramatic, but unpopular, episode in national history, and the democratic sentiment displayed in making the People the protagonist of the work, were probably still stronger reasons for the attitude of disapproval always shown by 'the powers-that-be' towards 'Boris Godounov.' Very unwillingly, yielding only to the entreaties of his friends, the composer consented to make some important changes in his work. The original plan of the opera consisted of the following scenes: The crowd awaiting the election of Boris, and his Coronation; Pimen in his cell; scene in the Inn on the Lithuanian frontier; Boris and his children, and the interview with Shouisky; scene in the Duma, and the death of Boris; the peasant revolt, and the entry of the Pretender. It will be seen that the feminine element was curiously neglected. The additional scenes, composed on the advice of Stassov and the distinguished Russian architect V. Hartmann, were partially designed to rectify this omission. They include the scenes in the house of the Polish grandee Mnishch; the song of the Hostess of the inn; portions of the first scene of Act 1; the episodes of the chiming clock and the parakeet; and some fine passages in the scene between Pimen and Gregory (Scene 1, Act 2). Portions of 'Boris' were given at

Kondratiev's benefit at the Maryinski Theatre in February, 1873, but the production of the opera in its entirety was delayed until January 24, 1874. How often has Stassov described to me the excitement of the days that followed! The old-fashioned subscribers to the Opera sulked at this interruption to its routine; the pedants of the Conservatoire raged; the critics—Moussorgsky had already satirized them in 'The Peep Show'—baffled, and consequently infuriated, 'foamed at the mouth.' So stupid were the intrigues organized against 'Boris,' that some wreaths sent by groups of young people and bearing messages of enthusiastic homage to the composer, were intercepted at the doors of the opera house and sent to Moussorgsky's private residence, in order to suppress a public recognition of his obnoxious genius. For it was the young generation that took 'Boris' straight to their hearts, and in spite of all organized opposition the work had twenty performances, the house being always crowded; while students sang the choruses from the opera as they went home through the streets at midnight.

While this controversy was raging, Moussorgsky was already occupied with a new music-drama upon a historical subject, suggested to him by Stassov, dealing with the tragic story of the Princes Khovansky and the rising of the old archers-of-the-guard—the Streltsy. He was full of confidence in his project, and just before the first performance of 'Boris' in 1873, wrote to Stassov in the following characteristic strain: 'Now for judgment! It is jolly to feel that we are actually thinking of and living for "Khovanstchina" while we are being tried for "Boris." Joyfully and daringly we look to the distant musical horizon that lures us onward, and are not afraid of the verdict. They will say: "You are violating all laws, human and divine"; and we shall reply, "Yes," thinking to ourselves, "so we shall again." They will warn us, "You will soon be forgotten for ever and a day"; and we shall answer, "Non non, et non, Madame." This triumphant moment in Moussorgsky's life was fleeting. 'Boris Godounov' was not suffered to become a repertory opera, but was thrust aside for long periods. Its subsequent revivals were usually due to some star artist who liked the title-rôle and insisted on choosing the work for his benefit night.

In 1871 Moussorgsky shared rooms with Rimsky-Korsakov until the marriage of the latter in 1873. Then he took up his abode with the gifted poet Count Golenishtiev-Koutouzov, whose idealistic and mystical tendencies were not without influence on the champion of realism; as may be seen from the two song-cycles, 'Without sunshine' and 'Songs and dances of death,' composed to his verses. 'The Nursery,' a series of children's songs, the 'Pictures from an exhibition,' inspired by Hartmann's drawings, and the orchestral piece, 'Night on the bare mountain,' date from this period; also portions of a new opera on a Malo-Russian subject, Gogol's humorous tale, 'The Fair at Sorochinsk.' Meanwhile the stress of poverty and the growing distaste for his

means of livelihood—a singularly unsuitable official appointment—were telling on his health. Feeling, perhaps, that his time on earth was short, he worked with feverish energy. Finally, some friction with the authorities ended in his resigning his post in 1879, and undertaking a tour in South Russia with the singer, Madame Leonora. The appreciation shown to him during this journey afforded him some moments of happiness; but his constitution was hopelessly shattered, and in 1880 he was obliged to rest completely. A series of terrible nervous attacks compelled him at last to take refuge in the Nicholas Military Hospital, where he died on his forty-second birthday, March 16/28, of paralysis of the heart and the spinal marrow.

Moussorgsky left four operas in various stages of completeness, but I can only deal at length with the two in which the British public are most interested at the present time, 'Boris Godounov' and 'Khovanstchina.'

The historical drama 'Boris Godounov' was one of the fruits of the poet Poushkin's exile at Mikhailovsky in 1824. Virtually imprisoned on his father's estate to repent at leisure some youthful delinquencies, moral and political, Poushkin occupied his time with the study of Karamzin's History of Russia and Shakespeare's plays. 'Boris Godounov' marks a transition from the extreme influence of Byron to that of the creator of 'Macbeth.' Ambition coupled with remorse is the moving passion of the tragedy. The insane cruelty of Ivan the Terrible deprived Russia of almost every strong and independent spirit with the exception of the sagacious and cautious Boyard, Boris Godounov, the descendant of a Tatar family. Brother-in-law and regent of Ivan's weak-witted heir, Feodor, Boris was already, to all intents and purposes, ruler of Russia before ambition whispered that he might actually wear the crown. Only the Tsarevich Dmitri, a child of six, stood between him and the fulfilment of his secret desire. In 1581, Dmitri was murdered, and suspicion fell upon Boris, who cleverly exculpated himself, and in due course was chosen to succeed Feodor. He reigned wisely and with authority; but his Nemesis finally appeared in the person of the monk Gregory, the false Demetrius, whose pretensions were eagerly supported by the Poles. Boris, unhinged by the secret workings of conscience, was brought to the verge of madness just at the moment when the people—who had never quite resigned themselves to a ruler of Tatar origin—wavered in their allegiance. Urged by Rome, the Poles took advantage of the situation to advance upon Moscow. At this critical juncture Boris was seized with a fatal illness. The Tsars, as we know, may appoint their own successors; Boris with his last breath nominated his son (also a Feodor), and died in his fifty-sixth year, in April, 1605.

The intellectual power and fine workmanship which Poushkin displayed in 'Boris Godounov' entitle this drama to rank as a classic in Russian literature. It contains moments of forcible eloquence, and those portions of the play which

deal with the populace are undoubtedly the strongest. Here Pouskin disencumbers himself of all theatrical conventions, and shows not only accurate knowledge of the national temperament but profound observation of human nature as a whole.* Such a subject accorded well with Moussorgsky's genius, which was eminently democratic. He has expressed this tendency very clearly in a letter to Stassov, dated 1872. 'To seek assiduously,' he says, 'the most delicate and subtle features of the human crowd, to follow them into unknown regions, to make them our own; this seems to me the true vocation of the artist.' And again: 'In the human mass, as in the individual, there are always some subtle, impalpable features which have been overlooked; unobserved, untouched, by anyone. To mark these and study them, by reading, by direct observation, by conjecture—in other words, to feed upon humanity as a healthy diet which has been neglected—there lies the whole problem of art.'

By the time this article appears, 'Boris Godounov' will have been played for the first time in England, and the English translation of the libretto—some copies of which have unfortunately been published without my having had an opportunity for revising the proof—may be in the hands of all who are curious on the subject of this opera. I need not therefore analyse it scene by scene. Moussorgsky arranged his own text, retaining Poushkin's words intact wherever that was practicable, and simplifying, remodelling, or adding to the original material when necessary. The result is a series of living pictures from Russian history, somewhat disconnected if taken apart from the music, which is the coagulating element of the work. The welding of these widely contrasting scenes is effected partially by the use of recurrent leading motives, but chiefly by a remarkable homogeneity of musical style. Moussorgsky, as may be proved from his correspondence, was consciously concerned to find appropriate musical phrases with which to accompany certain ideas in the course of opera. But he does not use leading motives with the persistency of Wagner. No person or thing is labelled in 'Boris Godounov,' and we need no thematic guide to thread our way through the psychological maze of the work. There is one motive that plays several parts in the music-drama. Where it occurs on page 49 of the pianoforte score of 1908 (just after Pimen's words to Gregory: 'He would be now your age, and should be Tsar to-day'), it evokes the memory of the murdered Tsarevich Feodor; but it also enters very subtly into the soul-states of the impostor who impersonates him, and of the remorseful Boris. There are other characteristic phrases for Boris, suggesting his tenderness for his children and his ruthless ambition.

The opera opens with a Prologue in which the people are gathered in the courtyard of the many-towered monastery of Novo-Dievichy at Moscow, whither Boris had withdrawn after the assassination of the Tsarevich. The crowd moves to and fro in

a listless fashion; it hardly knows why it is there, but hopes vaguely that the election of a new ruler may bring some amelioration of its sad lot. Meanwhile the astute Boris shows no unseemly haste to snatch at the fruit of his crime. The simplicity and economy of means with which Moussorgsky produces precisely the right musical atmosphere is very striking. The constable enters, and with threats and blows galvanizes the weary and indifferent throng into supplications addressed to Boris. The secretary of the Duma appears, and announces that Boris refuses the crown; the crowd renews its entreaties. When the pilgrims enter, the people wake to real life, pressing round them and showing that their enthusiasm is for spiritual rather than temporal things. In the second scene, which shows the coronation procession across the Red Square in the Kremlin, the song of praise (Slavias) is sung with infinitely greater heartiness, for now the Tsar comes into personal contact with his people. The scenes of the Prologue and the coronation move steadily on, just as they would do in real life; there is scarcely a superfluous bar of musical accompaniment, and the ordinary operatic conventions being practically non-existent, we are completely convinced by the realism of the spectacle and the strangely new, undisciplined character of the music. The truth is forcibly brought home to us of M. Camille Bellaigue's assertion that every collective thought, or passion, needs not only words, but music, if we are to become completely sensible of it.

The text of the opening scene of Act 1 is taken almost intact from Poushkin's drama. Played as it now usually is between the strenuous animation of the Prologue and the brilliant Coronation scene, its pervading atmosphere of dignity and monastic calm affords a welcome interlude of repose. Moussorgsky handles his ecclesiastical themes with sure knowledge. In early days Stassov tells us that he learnt from the chaplain of the Military Academy 'the very essence of old Church music, Greek and Catholic.' The scene in the inn where Gregory and the vagabond monks, Varlaam and Missail, halt on their flight into Lithuania is often cut out of the acting version. It contains, however, two characteristic and popular solos: a lively folk-song for the Hostess, and a rollicking drinking-song for Varlaam (bass); besides frequent touches of the rough-hewn, sardonic humour which is a distinguishing quality of Moussorgsky's genius. Nevertheless the determination to drop this scene from the opera is perhaps wise, for it is doubtful whether its unabashed 'naturalism' might not displease an audience which has travelled much farther from the homely ribaldry of Elizabethan days than had the simple-minded 'big public' of Russia to whom Moussorgsky's work was designed to appeal a generation ago.

With the opening of Act 2 we feel at once that Moussorgsky is treading on alien ground. This portion of the opera—for which he was his own librettist—was added in order that some conventional love interest might be given to the work. The glamour of romance is a borrowed quality in

* See 'Progress and Poetry in Russia,' by Rosa Newmarch. John Lane, the Bodley Head.

Moussorgsky's art. In spite of the charm of the scenic surroundings, and some moments of sincere passion, the weakness of the music proclaims the fact. He who penetrates so deeply into the psychology of his own people, finds no better characterization of the Polish temperament than the use of the polacca or mazurka rhythms. True that he may intend by these dance measures to emphasise the boastful vanity of the Polish nobles and the light, cold nature of Marina Mnichek; but the method becomes monotonous. Marina's solo takes this form, and again in the duet by the fountain we are pursued by the eternal mazurka rhythm.

The second scene of Act 2 is packed full of varied interest, and in every episode Moussorgsky is himself again. The lively dancing-songs for the young Tsarevich and the Nurse are interrupted by the sudden entry of Boris. In the scene which follows, where the Tsar forgets for a moment the cares of State and the sting of conscience, and gives himself whole-heartedly to his children, there is some exquisitely tender music, and we begin for the first time to feel profound pity for the usurper. The Tsarevich's recital of the incident of the parakeet, reproducing with the utmost accuracy and deep simplicity the varied inflections of the child's voice, as he relates his tale without a trace of self-consciousness, is equal to anything of the kind which Moussorgsky has achieved in 'The Nursery' song-cycle. This delightful interlude of comedy gives place on the entrance of Shouisky to the first shadows of approaching tragedy. Darker and darker grows the mind of the Tsar, until the scene ends in an almost intolerable crisis of madness and despair. From the moment of Boris's terrible monologue the whole atmosphere of the work becomes vibrant with terror and pity. But realistic as the treatment may be, it is a realism—like that of Shakespeare or Webster—that is exalted and vivified by a fervent and forceful imagination.

In the opening scene of Act 3, enacted amid a winter landscape in the desolate forest of Kromy, Moussorgsky has concentrated all his powers for the creation of a host of national types who move before our eyes in a dazzling kaleidoscopic display. They are not attractive, these revolted and revolting peasants, revenging themselves upon the wretched aristocrat who has fallen into their hands; for Moussorgsky, though he raises the Folk to the dignity of a protagonist, never idealises it, or sets it on a pedestal. But our pulses beat with the emotions of this crowd, and its profound groan of anguish finds an echo in our hearts. It is a living and terrible force, and beside it all other stage crowds seem mechanical puppets. In the foreground of this shifting mass is seen the village idiot, 'God's fool'; teased by the thoughtless children, half-reverenced, half-pitied by the men and women. After the false Demetrius has passed through the forest, drawing the crowd in his wake, the idiot is left sitting alone in the falling snow. He sings his heart-breaking ditty: 'Night and

darkness are at hand. Woe to Russia!' and the curtain falls to the sound of his bitter, paroxysmal weeping.

The last scene is pregnant with the 'horror that awaits on princes.' The climax is built up step by step. After the lurking insanity of Boris, barely curbed by the presence of the Council; after his interview with Pimen, who destroys his last furtive hope that the young Tsar may not have been murdered after all; after his access of mental and physical agony, and his parting with his beloved son—it is with a feeling of relief that we see death put an end to his unbearable sufferings.

Although 'Khovanstchina' may in some ways approach more nearly to conventional ideas of opera, yet foreigners, I think, will find it more difficult to understand than 'Boris Godounov.' To begin with it lacks the tragic dominant figure, swayed by such universal passions as ambition, remorse, and paternal tenderness, which gives a psychological unity to the earlier work. Here the dramatic interest is more widely scattered; it is as though Moussorgsky sought to crowd into this series of historical pictures as many different types of 17th century Russia as possible; and these types are peculiarly national. Except that it breaks through the rigid traditions of Byzantine art, the figures being full of vitality, 'Khovanstchina' reminds us of those early ikons, belonging to the period when the transport of pictures through the forests, bogs, and wildernesses of Russia so restricted their distribution, that the religious painter resorted to the expedient of representing on one canvas as many Saints as could be packed into it.

Stassov originated the idea of utilising the dramatic conflict between old and new Russia at the close of the 17th century, as the subject of a music-drama. It was his intention to bring into relief a group of representative figures of the period: Dositheus, head of the sect known as the Rasskolniki, or Old Believers*, a man of lofty character and prophetic insight; Ivan Khovansky, typical of fanatical, half-Oriental and conservative Russia; Galitsin, the westernised aristocrat, who dreams of a new Russia, reformed on European lines; two contrasting types of womanhood, both belonging to the Old Believers—the passionate, mystical Martha, falling and redeeming herself through the power of love, and Susan, in whom fanaticism has dried up the well-springs of tenderness and sympathy; the dissolute young Andrew Khovansky, ardently attracted by the pure, sweet young German girl, Emma; the egotistical Scrivener, who has his humorous side; the fierce Streltsy, and the oppressed and suffering populace—'all these elements,' says Stassov, 'seemed to suggest characters and situations which promised to be intensely stirring.' It was also part of his original

* In the reign of Alexis the revision of the Bible carried out by the Patriarch Nikon (1655) resulted in a great schism in the Orthodox Church, a number of people clinging to the old version of the Scriptures in spite of the errors it contained. Thus was formed the sect of the Old Believers which still exists in Russia.

design to bring upon the scene the young Tsar Peter the Great, and the Regent, the Tsarevna Sophia. But much of Stassov's original scenarium had perforce to be dropped; partly because it would have resulted in the building up of a work on an unpractically colossal scale, but also because Moussorgsky's failing health spurred him on to complete the drama at all costs. Had he lived a few years longer, he would probably have made of 'Khovanstchina' a far better balanced and more polished work.

From the musical point of view there is undoubtedly more symmetry and restraint in 'Khovanstchina' than in 'Boris.' We are often impressed by the almost classic simplicity of the music. A great deal of the thematic material is drawn from ecclesiastical sources.

'Khovanstchina' opens with an orchestral Prelude descriptive of daybreak over Moscow, than which nothing in Russian music is more intensely or touchingly national in feeling. The curtain rises upon the Red Square in the Kremlin, just as the rising sun catches the domes of the churches, and the bells ring for early matins. A group of Streltsy relate the havoc they have worked during the preceding night. The Scrivener, a quaint type of the period, appears on the scene and is roughly chaffed. When the Streltsy depart, the Boyard Shaklovity enters and bribes the Scrivener to write down his denunciation of the Khovanskys. No sooner is this done than the elder Khovansky and his suite arrive, attended by the Streltsy and the populace. In virtue of his office as captain of the Old Guard, the arrogant nobleman assumes the airs of a sovereign, and issues autocratic commands, while the people, impressed by his grandeur, sing him a song of flattery. When the crowd has departed, the Lutheran girl, Emma, runs in pursued by the younger Khovansky. She tries in vain to rid herself of his hateful attentions. At the climax of this scene, Martha, the young Rasskolnik whom Prince Andrew has already loved and betrayed, comes silently upon the stage and saves Emma from his embraces. Martha reproaches Andrew, who tries to stab her; but she parries the blow, and in one of her ecstatic moods prophesies his ultimate fate. The elder Khovansky and his followers now return, and the Prince inquires into the cause of the disturbance. Prince Ivan admires Emma and orders the Streltsy to arrest her; but Andrew, mad with jealousy, declares she shall not be taken alive. At this juncture Dositheus enters, rebukes the young man's violence, and restores peace.

Act 2 shows us Prince Galitsin reading a letter from the Tsarevna Sophia, with whom he has formerly had a love-intrigue. In spite of his western education Galitsin is superstitious. The scene which follows, in which Martha, gazing into a bowl of water, as into a crystal, foretells his downfall and banishment, is one of the most impressive moments in the work.* Galitsin, infuriated by her predictions, orders his servants to drown Martha on her homeward way. A long

scene devoted to a dispute between Galitsin and Khovansky, is rather dry. Dositheus again acts as peacemaker.

Act 3 takes place in the quarter of Moscow inhabited by the Streltsy. Martha, seated near the house of Andrew Khovansky, recalls her passion for him in a plaintive folk-song. The song closes with one of her prophetic allusions to the burning of the Old Believers. Susan, the old fanatic, overhears Martha and reproves her for singing 'shameless songs of love.' She threatens to have her brought before the Brethren and tried as a witch; but Dositheus intervenes and sends Susan away terrified at the idea that she is the prey of evil spirits. Night falls, and the stage is empty. Enter Shaklovity, who sings of the sorrows of his country in an aria that is quite one of the most beautiful things in the music-drama. The next scene is concerned with the Streltsy, who march in to a drinking song. They encounter their women-folk, who, unlike the terrified populace of Moscow, have no hesitation in falling upon them and giving them a peccation of their mind. Undoubtedly the Streltsy were not ideal in their domestic relations. While they are quarrelling, the Scrivener comes in breathless, and announces the arrival of foreign troops and Peter the Great's bodyguard, 'the Petrovtsy.' The cause of Old Russia is lost. Sobered and fearful, the Streltsy put up a prayer to Heaven, for the religious instinct lurks in every type of the Russian people.

In Act 4 the curtain rises upon a hall in Prince Ivan Khovansky's country house, where he is taking his ease, diverted by the songs of his serving-maids and the dances of his Persian slaves. Shaklovity appears, and summons him to attend the Tsarevna's Council. As Khovansky in his robes of ceremony is crossing the threshold, he is stabbed, and falls with a great cry. The servants disperse in terror, but Shaklovity lingers a moment to mock the corpse of his enemy. The scene now changes to the open space in front of the fantastic church of Vassily Blajeny, and Galitsin is seen on his way to exile, escorted by a troop of cavalry. When he has gone by, Dositheus soliloquises on the state of Russia. Martha comes in and tells him that the foreign mercenaries have orders to surround the Old Believers in their place of assemblage and put them all to death. Dositheus declares that they will sooner perish in self-ignited flames, willing martyrs for their faith. He enjoins Martha to bring Prince Andrew among them. During the meeting between Martha and Andrew, the young Prince implores her to bring back Emma, and learning that the girl is safely married to her lover, he curses Martha for a witch, and summons his Streltsy to put her to death. In vain the Prince blows his horn, his only reply is the hollow knelling of the bell called Ivan Veliky. Presently the Streltsy enter, carrying axes and blocks for their own execution. At the last moment a herald proclaims that Peter has pardoned them, and they may return to their homes.

In the 5th and last Act the Old Believers are assembled by moonlight at their hermitage in the

* This aria was first sung in England by the late Mrs. Henry J. Wood at several of my lectures on Russian music in 1902.

woods near Moscow. Dositeus encourages his followers to remain true to their vows. Martha prays that she may save Andrew's soul by the power of her love for him. Presently she hears him singing an old love song which echoes strangely amid all this spiritual tension. By sheer force of passion she induces him to mount the pyre which the Brethren, clothed in their white festal robes, have built up close at hand. The trumpets of the troopers are heard drawing nearer, and Martha sets alight to the pyre. The Old Believers sing a solemn chant until they are overpowered by the flames. When the soldiers appear upon the scene, they fall back in horror before this spectacle of self-immolation; while the trumpets ring out arrogantly, as though proclaiming the passing of the old faith and ideals and the dawning of a new Russia.

Such are the two music-dramas which Moussorgsky launched forth to make their way 'towards new coasts, regardless of storm, gales or sunken rocks; towards life, no matter what it has to show; towards the truth, no matter how cruel it may be.' In France they seem to have found permanent anchorage; whether they will sail into the haven of our affections and remain there, is a question that the next few weeks will decide one way or the other.

THE APPRAISEMENT OF PROGRAMME-MUSIC.

By M.-D. CALVOCORESSI.

The theory upheld by the Hanslick-Riemann school of aestheticians, that the very spirit of descriptive or programme-music is antagonistic to the essence of musical art, is indefensible except if the proof comes forth that descriptive or programme-music is foredoomed to remain subject to other and less propitious conditions than those governing music pure and simple.

Now it stands to reason that the part played by material suggestion in the much abused imitative or descriptive music—and likewise by each single dramatic suggestion of 'emotionally associated' music, by each abstract analogy in 'conventionally associated' music,*—is far less than theorists aver: it affords, in Mr. Newman's words, but 'the raw material out of which programme-music is made.' It acts as a stimulus to the composer's creative imagination, and not, as one would have the student believe, as a check.

Take, for example, the familiar and convenient instance of chimes. Any given effect of chimes may be turned, for musical purposes, into a motive which will be good or bad, which will be suggestive and pregnant in proportion as the composer is endowed with the poetic faculty.

With the suggestion of a motive ends the part of the *primum mobile*, whether material or immaterial—form being suggested, one must remember, only by an actual programme consisting of at least two distinct elements. On the other

hand, a fact on which theory does not insist sufficiently is that the pattern, length, and tone of any motive predetermines its working-out. The motive of Beethoven's fifth Symphony calls, inside the general pattern of a classical first movement, for other methods of working out than those which suit the motive of Beethoven's sixth (as to modern music, an illuminative comparison may be made between the first sections of Borodin's second and third—unfinished—Symphonies respectively). Creative faculty is displayed alike in inventing a theme and in working it out, possibly even more in the working-out. An inferior composer will expose himself as thoroughly through his treatment of a 'pure, abstract' motive as in a piece of 'materially descriptive' music, despite the semblance of style that he may achieve by closely adhering to standard rules.

The limitations of purely descriptive or imitative music are obvious as soon as one overlooks the part played in it—and freely played—by creative imagination; but that is begging the question, and it still remains to demonstrate that, for instance, M. Ravel's 'Jeux d'eau,' although founded on nothing but imitative motives, do not afford as elaborate a display of purely musical imagination as one can wish for.

Reverting to the case of motives derived from chimes, the student will notice that they may supply the whole material of short pieces like Greig's 'Wedding-bells' and Moussorgsky's prelude to the coronation scene in 'Boris Godounov'; that they may be used in conjunction with another element, and with equal rights, as in M. Ravel's 'Vallée des cloches' or in M. Florent Schmitt's 'Glas'—the other element being, in the former case, the suggestion of the calm of a valley bathed in evening mist, and in the latter a funeral dirge—or appear as a mere episode, as occurs in countless specimens of really programmatic music: in short, play any of the parts that it is the composer's custom to ascribe to motives.

This method of investigation applies to any instance of imitative or descriptive music, and should suffice to convince. However, one can also resort to the reverse test, with similar results, *i.e.*, study the several appliances of any given musical effect in programme-music and in pure respectively.

Let us select the simple and typical one of the holding note. In the prelude to Wagner's 'Rheingold,' it may be considered as descriptive according to our classification. But certainly the composer has kept in view the emotional appeal and the colour of the deep, steady, even E flat, and not specially the apology for more accurate material description. Whichever the case, however, his purpose is poetical and not 'abstractedly' musical.

In the case already quoted of Borodin's 'Steppes of Central Asia' it may, although we cannot neglect the unmistakable expression of the shrill protracted E, be considered as directly suggested by the long even line of the plains. In the 'Wooden-horse' variation of Dr. Strauss's 'Don Quixote' it intervenes, by virtue of what we have

* See foregoing article, *Musical Times*, June, 1913, p. 373.

called conventional association, to show that the hero has not left the ground, borrowing its justification from 'an analogy founded on a third term.'

But in 'pure' music a variation or any part of a work may as well as not be under- or overlaid by a holding note. In the classical fugue, indeed, the holding note appears—in view of a merely abstract musical effect—to assert the return to the original tonality and emphasise the conclusion. Again, in M. Ravel's 'Le Gibet'—which is poetic music, but neither descriptive nor programmatic—a holding note obtains from beginning to end, its obvious purpose being to produce an effect of harping dreariness and obsession.

Very few such comparisons will suffice to show the student that when he is told that materially descriptive music is music of the lowest sort, he is asked blindly to endorse some dogmatic principle, some postulate which no amount of quibbling has reduced as yet; and that if a closer study of the matter proves anything, the proofs adduced are in favour of the principle of poetic music.

The stimulus afforded by suggestions, material or immaterial, has intervened in more cases than we are aware of. For instance, we are told that Beethoven imagined the motive of the Scherzo of the ninth Symphony whilst watching from afar the lamp-lights of Vienna flare up one by one through the mist; and be the anecdote true or not, we find as little reason for accepting it as for rejecting it.

If it is true, the one instance suffices to show how useful a material suggestion in the hands of a composer of genius may become, even to the ends of 'pure' music. But one should likewise note that, contrary to a current belief, the more abstract data, even if 'loftier,' are not the most useful to the composer of poetic music. Many are inclined to think that a high-sounding philosophic or symbolic scheme must suit the purposes of musical art better than the ripple of a brook or (*exceptis excipiendis*) the lighting of rows of lamps. And this leads again to the everlasting confusion between mind and feeling. Music expresses emotion through the mediums of sound and of rhythm. Any of the material starting-points of imitative or descriptive music suggest musical elements that are good in proportion as they are themselves intrinsically beautiful and apt to convey emotion. But an abstract notion in itself suggests neither sound nor rhythm; and the more abstract it is, the less emotional. It does not properly appeal, therefore, as a stimulus to the composer's imagination, but only in indirect and less profitable wise. The holding-note in Dr. Strauss's 'Don Quixote' is a mere freak, as puerile as the material imitation of the bleating of sheep in another section of the same work. But it still remains permitted to judge either from the musical point of view pure and simple.

Another case in point is afforded by 'Gideon's doubts' in Kuhnau's Bible Sonata.* There can

be no emotional interest in the fact that the entries in seconds aim at reproducing 'the fashion of timorous singers.' But for all that, the effect is excellent; and had Kuhnau attempted straightforwardly to express Gideon's anguish, one may question whether he would have achieved better than the harsh, tremulous seconds—a most daring effect at that time, and one that has long ago passed into the sphere of pure music.

Again we find all separate questions we have to deal with 'crossing and recrossing into each other's territory.' But keeping them apart has at least enabled us to study each point in turn and to suppress many causes of ambiguity.

So much has been written on the one remaining point (that of the actual programme controlling 'the order in which phrases appear and the way in which they are played off against each other), from Wagner's 'Letter on the tone-poems of Franz Liszt' to Mr. Newman's essay on 'Programme-music,' that a few words of summing-up may well suffice.

Briefly, then, as imitative, descriptive and other poetic or dramatic elements suggest motives that may be more pregnant and more novel than merely formal, abstract motives, so does a programme suggest new plastic forms. The more gifted the composer, the more satisfactory the forms that he derives from his programmes. These forms may stand in close relationship with the 'regular' forms—a combination of two into one, or the use of one with certain deviations being no uncommon occurrence—or have nothing to do with any acknowledged type.

Now the perennity of any law of construction is as great a superstition as any of the other dogmatic principles against which our student has been more than once cautioned. Among the many abstract, general definitions of artistic beauty that have been offered, none seems more to the point than Diderot's. The sense of Beauty, the French philosopher said, originates in the notion of relationship—a work of art being an independent whole, that has a purport of its own, and whose several parts stand in obvious and satisfactory connection; and artistic pleasure consisting of a perfect apprehension of those connections and of their purport.

A predetermined scheme like that of the classical symphony, therefore, is a great help to the hearer. On the other hand, it does not contain the sum total of possible relationships, nor preclude other satisfactory schemes. Artistic education consists in acquiring the capacity of apprehending the relationship between parts of a work so as to understand the message conveyed by that work. Why do so many people blindly adhere to the tenets of the past? Simply because they are incapable of doing that much, exactly as many writers of music are incapable of going beyond the routine of fixed methods and preordained schemes.

Diderot's definition helps to explain why many art judges believe pure music to stand on a higher level than poetic music. But after having seen how absolutely independent even materially descriptive or strictly programme-music remains,

* See *Musical Times*, May, 1913, 'The Problem of Discord.'

one cannot doubt any longer that it fulfils all the conditions required, according to that definition, from the true work of art.

It also affords an argument in favour of the opinion that programme-music, &c., should be judged exactly as pure music, and by the same standards. If a work does not contain its own message wholly and unconditionally, if the connections between all its parts are not independent and satisfactory in themselves, that work remains imperfect, and nothing can mend it. If it is satisfactory, any other pleasure derived from it can no more be considered as correlative to the artistic pleasure proper than can be added; for instance, an inch and an ounce: they are altogether different and incompatible things.

To conclude in Wagner's own words, music has been fertilized by poetry, which gave it a new stimulus after the exhaustion of the resources afforded by formal symmetries derived from 'dance and march.' And it is only as stimuli that programmatic elements should be taken into account. It is vain to seek in what measure the descriptive themes in Liszt's or M. Ravel's 'Jeux d'eau' help the hearers to evoke the actual play of waters, or the sequence of episodes in Balakirev's 'Tamara,' the story of the beautiful and wanton Caucasian queen. Once the music is written, the programme has served its turn; if the hearer feels in need of it, the fault lies with him, or with the composer, but certainly not with the principle of poetic music.

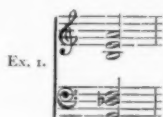
MORE HARMONIES OF SRIABINE.

By G. H. CLUTSAM.

In my article on 'The harmonies of Scriabine,' in the March number of the *Musical Times*, which was particularly concerned with the contents of his symphonic-poem, 'Prometheus,' I endeavoured to show how the composer had drawn all his material from the series of notes that are formed from the vibratory impulse of any fundamental tone. Theoretically, of course, in this series we have been presented with a natural scale that has had several of its rough edges refined in the process of making it practical and pleasant to the ear. The value of its intervals has been proportioned to something approaching an equitable distribution for harmonic purposes, and it would be preferable, in a rough glance at the latest harmonic innovations offered by Scriabine in his recent Pianoforte sonatas (the sixth and seventh, Opp. 62 and 64), to accept this distribution with its recognized variants as a basis for analysis, rather than become involved in the complexities attached to the consideration of an awkward scale succession.

In any case, this scale succession inevitably produces a chord with dominant tendencies, comprehending variants of the accepted ninth, eleventh, and thirteenth combinations, and Scriabine's most recent innovations can easily be understood as an explanation of its cumulative possibilities.

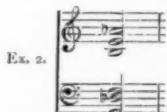
The essential difference between the harmonies on which 'Prometheus' is founded and the sixth Sonata is slight. In the first case, the basic chord is:



Ex. 1.

a chord of the dominant thirteenth with major ninth and flattened fifth.

In the other:



Ex. 2.

—the same chord, with minor ninth; and the scale on which the melodic line is constructed, with the same fundamental, is:



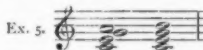
Ex. 3.

the difference between this and an ordinary diatonic scale being, of course, that all the intervals can, like the whole-tone scale, be assimilated in a complete chord, dominant in all its tendencies. In Scriabine's fifth Sonata, Op. 53, there are many tentative examples of the interesting harmonies that provide not only the foundation but the entire structure of his two later works in the same form, and although from beginning to end there is no definite assertion of a tonic chord (the nearest approach is in the principal subject):



Ex. 4.

there is always the suggestion of a decided tonality. It might be here pointed out that throughout this experimental work, all chords that might serve as points of rest, i.e., exercising the functions of the ordinary tonic triad, take that recognised form with the addition of an added sixth or seventh:



Ex. 5.

The quasi-cadenza in the introduction, with which the work also concludes, emphasises the idea in no uncertain fashion:



But in the works that I propose to consider, even this slight offering to a convention that has been the essential of all music that has counted in the past is deliberately withheld. It is not difficult to appreciate the fact that a definite tonality is always present, but it is asserted entirely by the aid of the extended dominant, unresolved.

The old text-books are generally emphatic in the statement that, above all, the functions of the dominant chord, seventh, ninth, thirteenth, or whatever shape or form it took, were primarily concerned in the establishment of a tonality, but for plausible aesthetic considerations, insisted on its resolution. It is logical to presume that if the influence of the dominant alone is sufficiently potent in its suggestion to fix a tonality on the mind, a resolution proper is actually superfluous. Many composers have recognised the aesthetic import of leaving the resolution in the air, and the earliest to carry it into practice, with elaborate significance that brought upon him the derision of his academic and theoretical contemporaries, was Wagner.

The opening of the 'Tristan' Prelude might be cited as an example of a sequence that suggests a peaceful wandering through half-a-dozen tonalities by means of dominants for twenty bars, when one, in a half-hearted fashion enough, ultimately decides to acknowledge its family. Much water has run down the musical Thames, of course, since Wagner ventured on his innovations in this respect, and his experiments have already entered the regions of the primitive.

If familiarity has justified Wagner, there is every reason to suppose that the passage of time will justify Scriabine, who has many other qualities, besides his curious harmonic methods, to recommend him to the public. Briefly, although they are not concerned with the subject of this article, they convey a superb sense of form, a fine rhythmical force, and a magnificent power of finding in his slender material all those contrasting moods and emotions that go to the making-up of a satisfactory work of art. His technical expression is so sure, that there can be no question of his experiments existing for themselves alone. He undoubtedly thinks in his medium, and his thought is of such fine quality that the little trouble involved in understanding his language is soon and amply repaid.

The sixth Sonata is a little less emphatic in its harmonic foundation than the seventh. Its opening subject, for instance :



although definitely built on the harmonies evolved from the scale (Ex. 3), plays with lengthened appoggiatura (concerned with the insistence of the B and A flat), while the second essential of the double pedal, G-D, provides a curious foundation. It might be stated at once that the flattened fifth in this chord of the thirteenth (the actual thirteenth is absent, of course, in this opening) is frequently to be found in association with the natural fifth which, theoretically, it should displace. This effect is to be found frequently in modern French music, i.e. :



The C sharp, of course, is D flat, and the notation is only for convenience.

The idea of Ex. 7 is persisted in for eight bars, when a brief transposition :



leads immediately to a melodic motto-phrase, which, with many varieties of treatment, recurs insistently with a curious exotic charm throughout the work :



It will be noticed how two distinct dominants, G and D⁷, control this phrase : the melody itself is built on the scale, Ex. 3, and in the second bar the essence of the harmonic construction of the seventh Sonata receives a timid statement in the chords :



both thirteenthths; and it might be here pointed out that Scriabine, as in these examples, always omits the eleventh. Its close approximation to the third and flattened fifth, even in distribution, would in its use certainly result in some trying tests to the ear. The effect of the seventh and thirteenth together is probably sufficient for the composer at the moment, but logically he is entitled to hold the other up his sleeve for some future occasion.

Exs. 7, 9, and 10, with an appendix to 10:

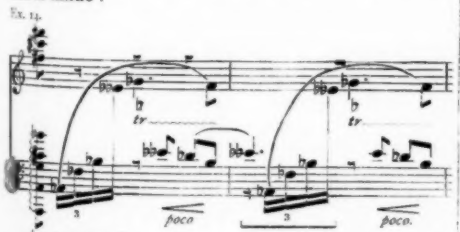


and the following clear and significant melody:

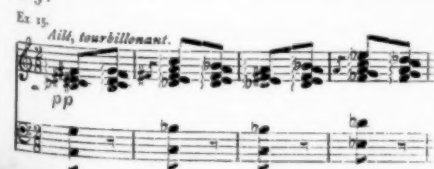
Le rêve prend forme.



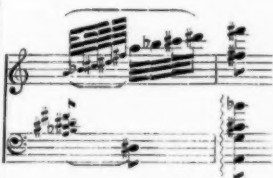
followed by the undulating figure in Ex. 12, with an inner part of which, later on, significant use is made:



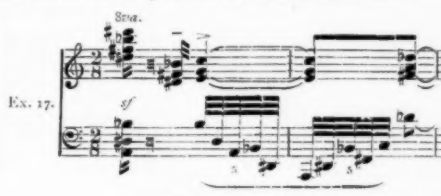
provide the material of the principal subject of the Sonata. A movement that might be taken as a second subject is, in its harmonic contents, a consistent and persistent exposition of the scale, Ex. 3:



prepared by the following scintillating passages based on the final five notes:



Shortly after, a moment arrives when a new arrangement of its constituents appears to relieve the chord entirely of its dominant character:



(To be continued.)

Occasional Notes.

The ancient controversy as to the proper solmisation of the minor mode has been recently revived. Should the minor tonic and all its other scale-degree relations be sol-faed just as they are in the major key, or should they be named as a mode of a key, and, therefore, from the *lah*, or sixth of the major key? That is, should the nomenclature be—

Major: *doh ray me fah soh lah te doh*¹

Minor: *doh ray ma fah soh la te doh*²

or,

Minor: *lah, te, doh ray me fah se lah*³

Musicians not concerned in elementary teaching and doctrine will no doubt be disposed to exclaim:

¹Why should all this difference be

²Twixt tweedledum and tweedledee?³

But to many thousands of school teachers in English speaking countries the question is a really important one. It is not a matter of choice between tonic sol-fa notation and staff notation. It affects all the 'Movable Dohists' who apply the sol-fa syllables to the staff. As to the tonic sol-fa notation itself the rigorous adoption of the 'Doh minor' plan would practically rule it out of existence. We cannot here enter into the full details of the arguments on both sides. They are all to be found in pamphlets issued years ago. It may be admitted that all the logic appears to be (but is not

really) on the Doh minor side, and that the immense mass of evidence of practical teachers is on the other side. Much is made by Doh minor advocates of what appears to be the necessity of major and minor tonics and dominants, &c., being named alike. This on the unwarranted assumption that the mental effect of a scale degree is wholly derived from its function, if we may so describe it. But surely the interval surroundings of a given scale degree are by far a stronger factor in mental effect? It is absurd to contend that *doh* makes precisely the same appeal to the mind when it has an over-minor third and an under-major third as when its environment is totally different.

If the Doh-minorists are right the Lah-minorists ought to find the minor mode impossible. Yet there is the glaring fact that movable Dohists all over the world sing the greatest music, minor and major, quite freely. They follow instinct and the line of least resistance. The Doh minor plan is largely academic. Before they invite tonic sol-faists to commit suicide the consistent advocates of the Doh minor plan should exact a revision of staff notation key-signatures that will reflect their views, although, at the same time, it will add one more considerable difficulty to the staff notation. Further, we suggest that they should sacrifice time in getting into touch with some of the slum singing classes, the Bands of Hope and, above all, the elementary schools. This kind of spade work need not be, as it is at present, the monopoly of the thousands of humble teachers who find the existing practice adequate for their purpose.

Dr. R. R. Terry has announced that with the co-operation of the Society of Women Musicians he at last sees the realisation of a long-cherished desire—to give a continuous series of performances of the lesser-known works of Bach at popular prices, the conditions being such as the music was designed for (*i.e.*, there will be a small choir and a complete orchestra). Familiar works will be avoided, in recognition of the work of other Bach conductors. It is proposed to give cantatas, chamber-music, concertos, and other orchestral works, preference being given to those least known in England. The choir will be that of Westminster Cathedral and the orchestra that of the Society of Women Musicians. The concerts, of which the first was arranged for June 24, take place at Westminster Cathedral Hall, Ambrosden Avenue, S.W. We hope that the ready public support upon which the continuance of this useful series of concerts depends, will be forthcoming. As Dr. Terry says, it only needs wider opportunities of hearing Bach for the general public to learn that there is no more human composer than—we had almost written 'The Leipsic Cantor'; but never at these concerts, says Dr. Terry, shall this alias be used, either in print or by word of mouth. In this he shows proper respect for Handel's great contemporary. The famous organist of the Thomasschule bears a name that cannot be too much honoured by repetition. The Alexander of counterpoint soars above the rules of modern journealese. None need avoid the baptismal name of the father of modern music.

One would imagine the life of an operatic impresario on tour with a repertory of modern works to be one of the least enviable on earth; yet there are some that seem to hanker after it. The indefatigable Mr. Ernst Denhof intends once more to inundate the provinces with up-to-date opera in English. The following is probably the most ambitious list of operas

ever undertaken by a touring company: 'Rhinégold,' 'The Valkyrie,' 'Siegfried,' 'The dusk of the gods,' 'Tristan and Isolde,' 'The Mastersingers,' 'The Flying Dutchman,' 'Tannhäuser,' 'The magic flute,' 'Orpheus,' 'Elektra,' 'The Rose-cavalier.' We know, however, that Mr. Denhof makes good his word. The tour—of fourteen weeks' duration, from September 15—covers the following towns: Birmingham (two weeks), Manchester (two weeks), Sheffield, Leeds, Liverpool (two weeks), Newcastle, Edinburgh (two weeks), Aberdeen, Glasgow (two weeks).

An interesting ceremony was performed at Reading Abbey on June 18, when a monument was dedicated to what is in itself a monument—our earliest piece of English vocal music, 'Sumer is icumen in.' A tablet presented by Dr. Jamieson B. Hurry as a memorial of the song was unveiled by Dr. H. P. Allen, Chorus of the University of Oxford. The tablet, measuring 7 ft. by 4 ft., designed by Mr. W. Ravenscroft, F.S.A., and executed by Mr. W. S. Frith, has a central panel on which a facsimile of the British Museum MS. is carved. The Choral Society of University College, Reading, sang 'Sumer is icumen in,' and the following programme:

The Agincourt song, 'Deo Gracias Anglia,' 1415.
'Pastime with good company' ... *King Henry VIII.*
'Now Robin lend to me thy bow' } *Temp. Henry VIII.*
'By a bank as I lay' ...
'All creatures now are merry-minded' ... *Bend.*

An amusing story, for the truth of which we can vouch, comes to us from Toronto. An organist had drawn up the order of a Sunday service, and it was in type ready for printing, when the death of an important personage made a change necessary. The organist telephoned to the printer, and instructed him to change the Postlude to 'Funeral march by Chopin.' This is what he found at the end of the list when he arrived at the church:

'A few remarks by Chopin.'

The printed sheet is before us as we write.

'How dreadful is this place. This melodious, thoroughly diatonic little piece . . . is specially adapted for the dedication of a church.'—*Musical Times.*

This is a hard saying.

Punch.

Yes, very hard, inasmuch as it did not appear in the *Musical Times*.

THE REVIVAL OF 'BENVENUTO CELLINI' IN PARIS.

BY M. MONTAGU-NATHAN.

Writing in the Paris *Temps* of November 22, 1910, Mr. Pierre Lalo, the eminent French critic, son of the composer of that name, asked in tones of challenge: 'We have three Lyric Theatres in Paris; of which of them will be prevailed upon to render a belated tribute to the greatest of French composers by mounting "Benvenuto Cellini"?'

The appearance of this invitation in the programme of Mr. Astruc's theatre seems to suggest by implication that his decision to provide modern Parisians with an opportunity of weighing the merits of Berlioz's opera for themselves was inspired thereby. Whether or not let it be noted that since the disastrous performance in 1838—which event is held not only to have cast a shadow over the rest of the composer's life, but considerably to have impeded the progress of music

in France—'Benvenuto Cellini,' in spite of favours received in over twenty Continental centres, never received another performance in that country until this revival.

Paris has every reason to be thankful for Mr. Astruc's enterprise in providing it with this Théâtre des Champs-Élysées. He has endeavoured in designing it (to use his own words) to combine French taste with Anglo-Saxon comfort. But he has completely transcended the limits of this ideal by a rigid elimination of the superfluous in the matters both of taste and comfort. The expression of French taste by means of the gilded plaster of the Opéra-Comique is conspicuous by its absence, for the theatre is built and decorated on Greek lines—with such success indeed that the presence of black-coated men and osprey-plumed women in its chaste marble vestibule is a striking incongruity. As to comfort, in avoiding a superfluity of over-obsequious and cringing attendants, in designing seats which are scientifically comfortable, and in arranging lights so that one's score is rendered readable during the progress of the piece without in any degree endangering the stage effects, the management has achieved something more than the fulfilment of either French or Anglo-Saxon ideals.

There is something in a sense laconic about the method. There is no suspicion of swagger; those responsible for the creation of the Théâtre des Champs-Élysées appear to have been quite satisfied with perfection, irrespective of the capacity of the public to recognise perfection, and there has been no sort of compromise.

And after an expatriation extending over nearly seventy-five years it is here that 'Benvenuto Cellini' has at length been suitably housed in the city of its original production.

In Cellini's memoirs, written (in Mr. Birrell's opinion) 'after a fashion that ought to have brought posthumous justice upon him, and made them a literary gibbet on which he should swing, a creaking horror, for all time,' we read of a statue of Perseus, the casting in bronze of which caused no little misgiving to the Duke of Florence, then the immortal artist's patron. In 1831, Berlioz recorded in his memoirs that before leaving Florence for Genoa, he took a farewell glance at the statue of Perseus.

In December, 1835, he wrote to Humbert Ferrand acquainting him of the re-publication in Italian of a life of Cellini, advising him to 'read it, if you are not already familiar with the autobiography of that bandit of genius.' He mentioned also that the Paris Opéra Committee had accepted this subject as libretto for an opera, that the music had not yet been begun, but that the book was in the hands of Auguste Barbier and Alfred de Vigny. It seems, however, that Barbier's collaborator was Leon de Wailly, and that de Vigny, the author of 'Chatterton' and, according to Mr. Gosse, 'a convinced Anglophil' (he married the daughter of Sir Edward Bunbury), was merely responsible for its subsequent revision.

From this time until 1838 Berlioz worked upon the opera, and the principal figure in the drama, which was both long and oppressive, was the statue of Perseus, round which the plot really centres. He also included the part taken by Cellini in the siege of Rome, where the adventurer is supposed to have shot the Constable of Bourbon.

In May, 1833, writing to Ferrand, he speaks of representations made by the Paris Opéra authorities with regard to the composition of a work on the subject of Hamlet, but concludes by noting his intention to proceed with 'Cellini,' whose life he remarks has made such an impression upon him. In

a further letter, written in the August following, Berlioz tells that he, Barbier, and Wailly presented themselves, 'like three simpletons,' to Crosnier, an official of the Opéra-Comique, that the work was read before them all, and *refused*. 'We imagine,' he says, 'in spite of Crosnier's protestations to the contrary, that I am the real cause of this refusal. They look upon me as a sort of sapper who wants to undermine the national style, and consequently they have refused the words so as safely to rid themselves of the music of a madman. I have nevertheless written the music for the first scene—the Song of the Florentine Sculptors—everybody is infatuated with it, and it will be given at one of my concerts.'

In April, 1835, came a change of plan. Duponchal, the new Director at the Opéra, entered into negotiations with Berlioz, and made a stipulation that certain changes should be made in the libretto, and in December he again wrote to Ferrand acquainting him that the matter of the book had been agreed upon, but that he could not yet get to work upon the music for lack of funds. 'Like my hero,' he says, 'I am in need of *metal*.' It was his friend, Ernest Legouvé, who came to his financial assistance with the loan of two thousand francs, and thus procured for him the necessary freedom of which he assiduously availed himself, and by the beginning of October, 1836, he was able to tell Ferrand that he had received a written assurance from the Director of the Opéra that his work would be mounted in a short time—the delay being caused by the prior claims of three other works. On March 13, 1838, he wrote to his father that the opera was in rehearsal, and preparations continued throughout the Spring. Finally, after postponement for a week, it was actually performed on September 10 at the Opéra.*

The full house was surging with excitement. Postponements, articles, advertisements, polemical agitations resulting from Berlioz's critical writings in the *Débats*, and the propaganda of Bertin, his protector at the Opéra, the composer's recent nomination by a minister as director of the Italian Opéra, and the opposition of the Chamber thereto—all this contributed to the feverish anxiety with which the performance was awaited by the huge audience. A caricature by Benjamin was published in one of the papers depicting Berlioz as a 'one-man band,' seated on top of a puppet-show on the front of which was written 'Grand and extraordinary performance of "Malvenuto Cellini" † with literary pasquinades and musical harlequinades At the end of the show a big statue will be cast ‡ also the author.'

This hearing of the work has been likened to a life and death contest between a single man and an (artistically) irresponsible horde. It was clear that Berlioz would secure either a complete triumph or an overwhelming defeat.

The overture was very heartily applauded, a circumstance attributed to the fact that Berlioz was already a symphonist of repute. When the curtain rose on the first Act, the scenery was of so drab a kind as to give the impression that the management, anticipating failure, had been making economies in this department. Thus early, from all accounts, we are led to believe that the opera was already pronounced a failure. People began to leave. Teresa's solo in the approved Italian style, according to M. Adolphe Boschot, served but as a temporary

* Grove's Dictionary gives the Académie Royale de Musique as the venue, and September 3 as the date.

† The pun was cribbed from Cellini's memoirs, in which it is recorded that the joke was made by the Duke of Florence in pointed reference to Benvenuto's unpunctuality.

‡ The word *could* has the double meaning of 'cast' and 'cast out.'

check to the departing crowds. The Parisian audience professed itself disgusted with the libretto, and reserving to itself the long-established prerogative of ignoring serious music, found a ready pretext for condemning Berlioz's score. The performance was punctuated by hisses, cat-calls, farmyard noises—a hideous concatenation. The opera was given two more representations, and removed from the bill.

Upon a man of Berlioz's temper, the effect of this as the reward of fifteen years of struggle may easily be imagined. He was utterly crushed and humiliated. The period of inertia inaugurated by this defeat lasted several years, during which the composer cut himself off from all contact with the theatre—a calamity which, as has been said, has been the means of retarding operatic development in France.

Writing in 1850, Berlioz says, 'Never shall I forget the misery of those rehearsals. The indifference of the actors, riding for a fall, Habeneck's* bad temper, the vague rumours I heard on all sides, all betrayed a general hostility against which I was powerless. The orchestra . . . were cold and reserved with me.

. . . Gradually the larger part of the orchestra came over to my side, and several declared that this was the most original score they had ever played.

. . . Still some malcontents remained, and two were found one night playing "Pai du bon tabac" instead of their parts. . . . It is fourteen years since I was thus pilloried at the Opéra, and I have just read over my poor score, carefully and impartially. I cannot help thinking that it shows an originality, a raciness and a brilliancy that I shall, probably, never have again, and which deserve a better fate.' Conspicuous among the revivals, by the way, is that at Covent Garden in 1853, where, according to Berlioz, the work was hissed from beginning to end 'by a crew of Italians.'

We are thus supplied with the judgment of the Paris public of 1838, and with the composer's opinion expressed after a lapse of years. It is now incumbent upon us to record the impression conveyed by the performance in 1913. In order to facilitate reference, the argument may be briefly sketched.

The scene is laid in Rome during the Shrove-tide Carnival of the year 1532. The first Act takes place in the Salon of Balducci, the Pope's treasurer, who, having been called by his Pontifical master, takes the precaution of forbidding his daughter, Teresa, to show herself at the window during his absence. She disregards the parental injunction, and whilst at the window a bouquet is thrown to her by Cellini, who announces by means of a note hidden therein that he intends to secure a clandestine interview with her that very evening. Benvenuto duly arrives, but during the subsequent love-passages, Fieramosca, a rival both as sculptor and suitor, and a sort of Beckmesser, enters unobserved, secretes himself, and overhears the arrangement of an assignation for the following (Shrove) Tuesday evening in the Piazza di Colonna, the chief centre of gaiety. Suddenly Balducci returns. Cellini escapes without having been perceived by him, but Fieramosca is discovered, and the furious parent, deaf to explanations, calls his servants, and they with sundry neighbours armed with brooms, sticks, pokers, and tongs, fall on Fieramosca, who gets a thorough trouncing.

The second Act is divided into two scenes: the first is that of a corner of the Piazza di Colonna, showing the frontage of a tavern. Shrove Tuesday. Cellini is presently joined by his companions and fellow craftsmen. They call for wine, but the tavern keeper refuses to serve them until his long-due score has been paid. To them, in their thirsty dismay, enters Ascanio,

Cellini's apprentice, who brings from the Pope a bag of gold for his master, but calls upon him to observe the stipulation that the statue of Perseus, which has been so long awaiting completion, shall be cast on the morrow. Benvenuto carelessly promises, pays the innkeeper, and having plied his companions with the required refreshment, sets about plotting with them the abduction of Teresa. She is expected with her father to attend an *al fresco* theatrical performance, during which Cellini proposes to 'rag' Balducci, and reckons that this will have the effect upon him of causing him momentarily to neglect his daughter. Then Benvenuto and Ascanio, disguised as a white monk and a black friar, profiting by the extinguishing of lights which, according to law, follows the firing of a gun in the adjacent fortress, will carry off Teresa. But the plot has been overheard by Fieramosca and Pompeo, a hired ruffian. They resolve on the plan of assuming the same disguises, and hope to frustrate Cellini's design to their own advantage.

The second scene is in another part of the Piazza, in front of the theatre. The Carnival is at its height. Balducci and his daughter enter, and soon after are followed by the disguised Cellini and Ascanio. Placards announce the performance of a burlesque called 'King Midas,' which now begins. The mountebanks, who are friends of Cellini, have 'made up' Midas to resemble Balducci, whose infatuation is increased by the addition of donkeys' ears to his prototype. The maddened original throws himself on the mimes, and with the intention of profiting by the opportunity, the two pairs of monks and friars approach Teresa, who is mystified by the duplication. The rivals engage in combat, and Pompeo is mortally wounded. Just as his assailant is being arrested by the horrified crowd, the cannon is heard. The carnival is at an end, and in the absolute darkness Benvenuto escapes, and Ascanio carries off Teresa.

The first scene in the last Act, which, like the second, is divided, is the workshop of Cellini—the time, Ash Wednesday. In the background is the foundry, and the middle of the stage is occupied by the Perseus. Ascanio and Teresa are consumed with fears for Benvenuto's safety. Eventually he arrives still wearing his disguise, and recounts his adventures. Presently Balducci and Fieramosca enter in search of the ravishers. There is an affray which is interrupted by the appearance of a cardinal, who comes to represent the Pope at the casting of the statue. The cardinal, disregarding the complaints of the outraged father, thinks only of his mission, and having upbraided the sculptor, informs him that if the statue is successfully cast before nightfall, he may marry Teresa; if not, he will be hanged.

The second and last scene shows the foundry, where everything is ready for the casting. Suddenly a workman interrupts Cellini's reveries with the news that there is not sufficient metal. Cellini, thoroughly roused, seizes all the metal ornaments, statuettes, gold and silver vessels which adorn his workshop, and hurls them into the furnace. His statue is saved. He breaks the mould, and the Perseus emerges triumphant. The cardinal gives his blessing to the lovers, and the opera ends with a chorus in glorification of the sculptor's craft.

It should not be difficult to perceive from this recital that the libretto of 'Benvenuto Cellini' is not too well devised for its purpose. It is derived from a chronicle which embraces a whole catalogue of *liaisons* and misdemeanours both social and criminal, and is based upon an incident which its creators have attempted to invest with a sufficient importance by introducing the element of finality. But it contains a certain amount of realistic material which, for different

* Habeneck was the conductor.

reasons, was inimical to its success at the epoch of its production, and is now accounted a defect on its revival. In 1838 the introduction of realism into music-drama was looked upon unkindly, as savouring of revolt against the prevalent Italian mode, which was cherished by a public prone to take its pleasures lightly. In 1838 the realistic in 'Benvenuto Cellini' was regarded as an intrusion. But since that time the representation of life on the stage has been accorded a considerable amount of attention. In no direction is this more noticeable, for instance, than in the management of stage crowds. The crowd in the 'Meistersinger' has its obligations, and as examples of crowds on the later 19th and early 20th centuries stage, which have assisted in demonstrating the feasibility of securing an approach to *vraisemblance*, those of Ibsen's 'Enemy of the People,' Barrie's 'What every woman knows,' Charpentier's 'Louise,' and Galsworthy's 'Strife,' may be cited as shining specimens. In parenthesis it should be noted that whereas the carnival scene in 'Benvenuto Cellini' is a decided success, the hustling of Fieramosca in the first Act is quite unconvincing, and in the matter of 'punishment' (in the idiom of fisticuffs) Fieramosca gets off very lightly.

As to the music, judged from the present-day standpoint, while recognising its value as a historical document it is difficult for the sophisticated opera-goer of our time to arrive at anything like a positive enjoyment of it. The student of opera will recognise certain devices in orchestration which must have been novelties in 1838, but the later works of Berlioz have been instrumental in stamping these innovations as mannerisms of that composer. The cavatinas, arias, and concerted vocal numbers, which were really included as a sop to the contemporary public, have none of the brilliancy of the Italian specimens to which that public was accustomed; in introducing an alloy of refinement, Berlioz has achieved dullness. The choruses are, however, of quite a different order of merit, and this is probably due to the fact that a well-written chorus can hold its own in a state of detachment from the dramatic context. Here, therefore, finding himself in a domain of which he is master, Berlioz secures an easy triumph. (On the occasion of the visit under notice, owing to a misunderstanding, the *finale* of the Carnival chorus petered out in dismal silence—the escape of Benvenuto was made in a blaze of light instead of in darkness, and the conductor, losing touch with the distracted chorus and the bewildered orchestra, had perforce to ring the curtain down. What should have been a triumphant choral and orchestral climax was converted into an ignominious failure.)

The quality of the instrumental music, as commentary upon the action or dramatic interest, is decidedly weak. In certain remarkable instances the accompaniment makes little attempt at description—the hustling of the innkeeper in the first scene of Act 2, for example. Then there are the interminable monologue of Teresa in the first Act, and the dialogue of Ascanio and Teresa in the first tableau of the last Act—in both of which the last degree of tedium is reached.

On the whole, it must be confessed that it is as an opportunity for the student that this revival of 'Benvenuto Cellini' is best justified: the possibilities of its achieving a popular success in the 20th century seem thoroughly remote.

Gade's Trio in F (Op. 42) was played before a meeting of the I.S.M. at Broadwood's on June 14 by Miss Evelyn Rodkin (violin), Mr. J. E. Hambleton (violin), and Mr. Herbert Hodge (pianoforte).

GEORGE HOLMES.

By W. H. CUMMINGS.

George Holmes, composer and organist, has received but scant notice at the hands of musical historians. Grove's Dictionary devotes eighteen lines to him. Burney does not mention him, and Hawkins briefly records his name. That he was an accomplished musician is proved by manuscript compositions of his still in existence. He was born in 1681, but his birth-place and parentage are uncertain. His father may have been the Thomas Holmes who contributed ten secular Catches and two sacred Canons to Hilton's 'Catch that Catch can,' published in 1652, now a very rare book. It may be well to notice that Grove wrongly gives the name George instead of Thomas Holmes. The youth became a pupil of Dr. John Blow when he entered the choir of the King's Chapel Royal, probably about 1688-89; the date of his leaving the Chapel would perhaps be 1697-98; certainly not later, for in the latter year he was under the protection, and in the employ, of the Bishop of Durham (Lord Crewe). This fact is proved by a manuscript volume now in the British Museum, which contains some twenty-seven pieces for the organ by Purcell, Blow, and Holmes, transcribed by the last-named 'in 1698 in the Bishop of Durham's Palace.'

An interesting volume, in the possession of the present writer, contains several autograph compositions by Holmes, notably 'A Song on the Birth Day of ye Right Honble. The Lady Crewe, 1702.' This piece is scored for harpsichord and string accompaniments with soprano solos and chorus commencing with the words, 'Bring on Thou glorious Sun the day.' One of the solos, according to the fashion of the age, is written on a ground bass. Other compositions by Holmes in the volume are 'Appear yee nymphs, yee rural swains,' a song for voice and harpsichord with obligato flute accompaniment; 'Love in her eyes triumphant reigns'; and 'Gentle shepherd, leave your flocks,' a soprano solo followed by a duet for soprano and bass, which exhibits the prevailing custom of the time of frequent repetition of some unimportant word, the whole concluding with a four-part chorus.

Lord Crewe, Bishop of Durham, the patron of George Holmes, was a distinguished and wealthy musical amateur, who, during his residence at Oxford, became an active member of the 'Musical Society.' Amongst his fellow-members was Ken, afterwards Bishop, remembered for his musical and poetical gifts, and for his Morning and Evening Hymns written for the Wykehamist scholars. Crewe took his part in the various concertos and ensemble pieces, playing on the Viol di Gamba. He was made Bishop of Oxford in 1671, and of Durham in 1674. He took a very prominent part in the troublous political movements of the day; performed the marriage ceremony, at Portsmouth, which united Catherine of Braganza to Charles the Second, supported Queen Anne at her coronation in Westminster Abbey, and died in 1721, leaving vast estates and Bamborough Castle for charitable purposes; the annual income derivable therefrom a few years ago was over eight thousand pounds.

Holmes doubtless led a pleasant life whilst residing in the Bishop of Durham's palace, and it is probable that through the influence of his patron he obtained the appointment of organist of Lincoln Cathedral in 1705, on the death of the previous holder of that appointment, Thomas Allison. That Holmes gave satisfaction to the authorities is shown by his admission to a Junior Vicar's place on November 17, 1707. This appointment was a welcome addition to

his stipend, but involved the duty of singing in the choir; and as it was not possible for him to do this whilst officiating at the organ, he was permitted to have a deputy vocalist in the person of John Hales. During his tenure of office at Lincoln he composed several anthems, amongst them 'Arise, shine, O daughter of Zion,' produced in 1706, to commemorate the Union of England and Scotland. This composition was possibly primarily intended for performance at Lincoln, and presents some interesting features: beginning with a quartet for two tenors and two basses, then a trio for two tenors and bass, followed by a bass solo, then a duet for basses, a duet for tenors, a quartet for tenors and basses, and in conclusion a short four-part chorus with trebles. We naturally infer that the Lincoln Cathedral choir at that time could not boast of its counter-tenors and trebles.

The opening sentences of the Burial Service, 'I am the Resurrection and the Life,' were set by Holmes in such an admirable manner that they have been in continuous use from the time of their first production until now, being much preferred to the setting by Dr. Croft. It is very desirable that this composition should be published and made available for general use; at present it is only to be found in the Lincoln Cathedral books.

We come now to consider Holmes's 'Ode for St. Cecilia's Day.' Husk, in his 'Account of the musical celebrations on St. Cecilia's Day,' prints the words of the Ode with a note that they are by an unknown author; the libretto he gives is incomplete, wanting some six concluding lines. The autograph music of the Ode at one time formed a part of the extensive music-library of the Rev. John Parker, and is now in possession of the present writer. No evidence is forthcoming of the time and place of its first production. Probably about 1708-9 it may have been privately performed in the Bishop of Durham's palace. The music-score shows that Holmes was an apt scholar of Dr. Blow, and was accustomed to compose for voices and instruments. The opening overture, written for strings, commences with (1) a Largo, then follows (2) Presto, remarkable for the profuse indications of *piano* and *forte*, (3) Adagio, and (4) Allegro, a very sprightly and effective movement. The vocal parts include solos for soprano, alto, and bass, and several choruses—eighteen numbers in all. The instrumental accompaniments, written with considerable freedom, are chiefly for strings, but there are obbligati parts for one and for two flutes.

A verse on St. Cecilia's Day, composed by Mr. Holmes Organist of Lincoln¹ was printed about 1709 on a two-paged sheet. It is a bright solo for a soprano, in the key of F, commencing 'See the god of wine appears to grace Cecilia's day,' but it formed no part of the Ode.

The composer died young (aged forty) in 1721, and was buried in the precincts of Lincoln Cathedral, where his gravestone still exhibits the inscription: 'Here lyeth the Body of George Holms, late organist of this Church, who died A^d Dⁿⁱ 1720.' It must be remembered that the year, according to the old style of computation, ended on March 24, and each New Year commenced on March 25. The successor to Holmes was Charles Murgatroyd, who was appointed on July 21, 1721.

The London Sunday School Choir held their forty-first Annual Choral Festival at the Crystal Palace on June 18. The junior choir of 5,000, under J. Wellard Matthews, and the adult choir, under Mr. W. Whiteman, performed in the centre transept; and a choral competition was also held.

Church and Organ Music.

THE ORGANS OF CHARTRES CATHEDRAL.

By ERNEST E. ADCOCK.

France, without a doubt, is of all countries the richest in the possession of the largest number of fine old organ-cases. Examples of these are to be found in the cathedrals of Chartres, Le Mans, St. Brieux, Perpignan, and Comminges, and in the churches of St. Maclou at Rouen, St. Germain at Argentan, Gonesse, Hombieux, and La Ferté Bernard. Chief among princes, however, stands the organ in Chartres Cathedral, the case of which is perhaps only excelled by those of St. Jan, Hertogenbosch, and Tarragona Cathedral. It is difficult to do justice to this magnificent organ-case in a mere verbal description, for to realise its beauty it is necessary to see it 'in the flesh' as it were, or to look at a picture of it.

Mr. H. J. L. J. Massé, author of 'The City of Chartres, its Cathedral and Churches,' in Bell's 'Cathedral Series,' says 'certainly it breaks the lines of the view of the nave, but for the effects produced by the sound of the instrument it would be hard to find a better place.' It occupies the upper part of the two easternmost bays of the south side of the nave, and thus blocks out the greater part of two windows. Its entire width is about forty feet and its height about fifty feet, the numerous turrets crowning the main portions of the case rising up in front of the clerestory windows almost to the roof.

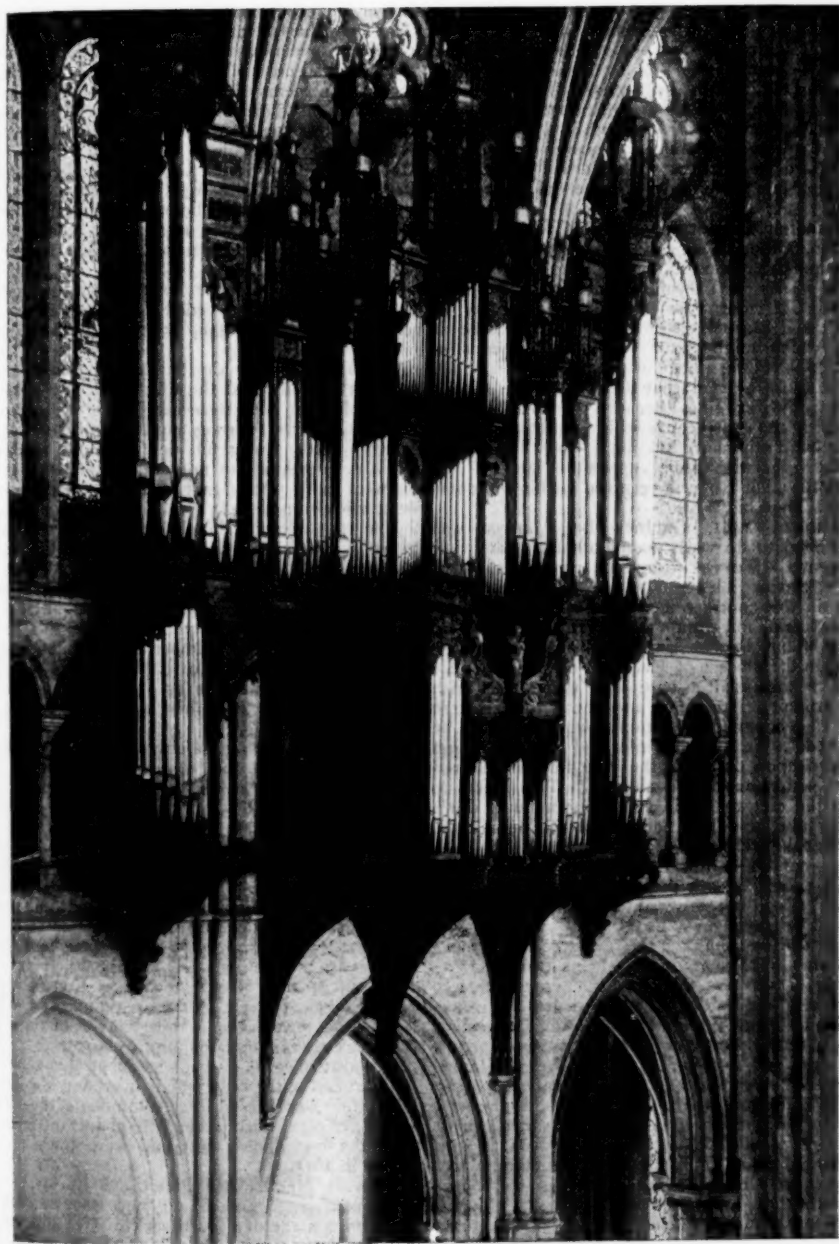
Having said so much by way of preface, let us go back to the beginning of things. It is believed that Chartres Cathedral possessed an organ as early as the time of St. Fulbert, Bishop of Chartres 1006-28, and that it perished in the fire of 1194. Be that as it may, there is no doubt that one existed in the 13th century, for St. Louis commanded the Chapter to raise an interdict which had been hanging over the place, and to restore, amongst other things, the organ. This was in 1269, when St. Louis was contemplating a pilgrimage to Chartres before setting out on the Second Crusade. That he was obeyed is certain, for after his visit he wrote in praise of both organ and organist. In 1349 a new and, of course, still *small* organ was built and paid for out of a legacy left by one Etienne Belot, augmented by* £100 from the Chapter funds and £10 and £20 given by two enthusiastic canons.

One authority (M. Clerval) believes that this instrument occupied the same place that the present one does, and seemingly he bases his belief upon the following note in the Chapter Archives: 'Die Veneris [post Purificationem 1357, N.S. 1358] capitulum voluit quod provisiones fabrice possint ordinare prout sibi placuerit, de parvis organis ponendis et custodiendis in illo loco ubi expediencius viderint deponenda . . . This, of course, is merely a resolution to place the organ in a position which the persons responsible should deem most suitable.

The first restoration known of this organ was in 1462, when Jean Bourdon de Laons received the considerable sum of twenty golden crowns for his work.

In 1475 it was found necessary to order a new organ and case, and the records inform us that it was decided to put it in the same position which the old

* £, in all instances, must be taken to signify *livre*, which may be worth either (a) 9d. or 10d. (i.e., *livre Tournais*), (b) one shilling (i.e., *Paris livre*) or (c) 20 shillings=25 francs. Having in view the much greater purchasing power of money in early times, it would probably be correct to base calculations upon the lower values. According to the *Encyclopædia Britannica* the purchasing power of money declined in France at about the same rate as in this country. Thus £100=roughly £5 English money of the period.



THE ORGAN AT CHARTRES CATHEDRAL.

[Photo. by Aubert, Chartres.]

one occupied. Now most authorities agree that ever since 1475 the organ has stood in its present position, and as no record apparently exists of any removal or alteration of situation between 1357 and 1475, it is just possible that we may be right in supposing that each succeeding organ from 1357 has stood in the same place as the present one.

The order for this 1475 instrument was placed with Gombault Rogerie, a member of the Order of Preaching Friars, of the town of Pons, in Saintonge, and it was the ambition of the Cathedral authorities to possess an organ which should surpass in splendour that in the Church of St. Pierre at Poitiers, both in a musical and an architectural sense. Indeed, they even went further and expressed the wish that it should be 'le tout aussi bel ou plus que menuiserie d'orgue qui soit en ce royaume.'

Unfortunately, the documents which tell us of this transaction, although so very clear upon the points just mentioned, say next to nothing of the stops which this organ possessed. They merely mention '12 trompes, 50 tuyaux de fourniture sur chaque marche, 16 soufflets'; and moreover, the organ of St. Pierre at Poitiers, which might have served as a means of comparison, has long since disappeared.

Some authorities think that Rogerie's organ case is the one now existing, because certain features mentioned in the contract are still to be found, but on the other hand others are missing. We will examine the truth or otherwise of this supposition later.

The sum which Rogerie received for his work was 550 'livres Tournois.'

In October, 1481, Gaultier Le Marays was commissioned to do work upon both the grand and small organs. To the former he appears to have added a clavier and 210 pipes. Chief interest, however, in this contract, is centred upon the 'petites orgues de lutrin,' for, from a later contract undertaken in 1504 by Jehan Papavayne, a priest-organ-builder, of Vauvray, in the diocese of Evreux, we learn that this instrument possessed a case with two towers with certain ornaments thereon, and these towers were ordered to accommodate certain new pipes which he was to add. We are also informed that this organ was placed upon or below the jubé, for it is referred to as 'les petites orgues du pupitre.' This seems to point to the fact that this small organ hung down from the jubé, and was perhaps placed behind the player after the well-known fashion.

A few years after this the Chapter seem to have become dissatisfied with the effect of the organ, and considered that it not only wanted repairing, but that it ought to be placed in a better position. Want of funds for the undertaking, however, seems to have stopped them from carrying their ideas into effect.

But in 1519, Wastin des Feugerays, a rich sub-chantor of the Cathedral, who had already given of his wealth to beautify and adorn the edifice, conceived the idea of removing the organ to an immense arcade at the west end, between the two towers. Having obtained the consent of the canons he made a contract with Jean de Beauce (the architect who designed the north tower and choir screen) to erect this gallery. The Chapter, however, forbade the use of any intermediary pillars to support the structure, which was to cost 500 'livres Tournois.'

Curiously enough the contract mentions nothing of the organ, but merely says the gallery was to be erected and Beauce was to place images upon it similar to the first two he had designed and carried out upon the choir screen. In his (*i.e.*, Feugerays's) will, dated April 30, 1521, however, he directed his belongings to be sold, and the proceeds to be given

for the completion of the structure 'pour metre les grosses orgues d'icelle église.' The residue was to be given to charitable objects.

For some reason or another the work never got any further than a mere commencement. Why was this? Some appear to think that Beauce could get no further on account of the restrictions imposed by the Chapter. But is it at all likely that an architect of his undoubted experience and ability should begin a thing which he had not well thought out? A more feasible explanation seems to be that the worthy sub-chantor's estate was insufficient to bring the work to completion. Traces of this commenced gallery are still to be found.

From the foregoing it would appear that Mr. A. G. Hill, in Series I. of his 'Organ Cases and Organs of the Middle Ages and Renaissance,' is in error when he says that before certain alterations in the case took place the instrument stood over the west door. The scheme never got any further than has been mentioned.

The west end scheme definitely abandoned, the Chapter in 1542 proceeded to carry out an entire rebuilding of the organ, both as to the case and its contents.

Robert Filleul was the builder concerned, and the contract specified that the Cathedral authorities were to supply him with necessary materials and to pay him 1,300 'livres Tournois' and two measures of corn. Space forbids giving full details of the work done, but it is interesting to note that one item was eight pipes of 32-ft. pitch ('huit tuyaux en bas de trente-deux pieds en pédale').

The case-work, designed by Filleul, was entrusted to two inhabitants of Chartres—Roulland Foubert and Jacques Bely, or Beley. The problem is, did they utilise Rogerie's case, which has already been referred to? There are a few features which might have come from that source, but on the whole this contract seems to point to the almost entire disappearance of the Rogerie fabric, and to fix the date of the greater part of the present case as 1542-51, at which latter date Filleul completed his work. The case cost only £20!

In 1581 Guillaume Lefebvre received 100 crowns for work done to the organ, and in 1598 Roch Dangillières, of Paris, also effected repairs which cost £50.

In February, 1615, Crespin Carlier received from the Chapter £300 'pour le nouveau buffet des orgues, and in June of the same year was also paid the fabulous sum of £4,000 (!). Unfortunately no details of his work are to be found, and it is thought that perhaps two eagles—mentioned as existing on the case before this time—were removed to make room for additions such as are mentioned in 1635.

Again, in 1635 Robert Gouet, of Rouen, received £1,600 for reconstructing the organ, and twelve years later £200 for adding a third clavier of three stops (Cromorne, Voix humaine, and Echo cornet).

Authorities agree that it was about this time when the portions of the case which overhang the jubé on either side were added to accommodate the growing volume of pipe work; they are plainly of later date than the rest of the case, and were most probably added in 1615.

Jean de Heman and Pierre des Enclos, of Paris, were next engaged to do necessary repairs, and mention is made of a fourth clavier ('et faire mouvoir et égaliser les 4 claviers'). This in 1649.

In 1689, 1736, and 1742, restorations and reconstructions were carried out, and it is of great interest

† Comparing this amount with those given in the context, it would seem that this affords an instance where a compiler of records has added a cipher too many.

* See foot-note, page 448.

to note that there still exists evidence of the 1736 work in a pipe which did duty in the organ up till March, 1911. It bears the inscription 'Mis en harmonie par Charles Ven Schneider j'ai été fait par Moulart en 1846. Ceux que j'ai remplacés avaient été faits en 1737. Amedée de Vial.''

Luckily the Chartres organ escaped damage in the Revolution, but there seem to have been times during that period when it was either silent or the organists had to wait a long time for their salaries. Then in 1836 a destructive fire did much damage to the instrument, which was thereby unusable for more than ten years. In 1844, however, M. Gadault, organ-builder, of Paris, was paid 27,000 francs for rebuilding the instrument. His organ possessed fourteen stops on the Grand clavier, thirteen on the Positif, and four on the Pedal.

The next organ-builder to be employed was M. Deceunynck, of Chartres, who in 1868 received 8,320 francs for adding 170 new pipes and bringing the action up to date.

MM. Abbey Frères, of Paris, in 1881, brought the organ thoroughly up to modern standards, and when they left it, it possessed three manuals, pedal, thirty-eight stops, and 2,002 pipes.

Thirty-one years of work, however, told their tale, and in 1912, M. J. Gutschenritter (successor to Merklin & Co.), of Paris, was commissioned to make good the ravages of time. New wind-chests were supplied for the Grand and Récit organs, and a new swell-box was provided for the latter. The compass of the manuals was extended from fifty-four notes to fifty-six, and that of the pedals from twenty-four to thirty notes. Slight alterations were also made in the positions and arrangements of some of the pipes, and by means of pneumatic tubes the large pipes in the façade were made to speak more promptly. The bellows and wind-trunks also received careful attention.

With regard to the pipe-work, the show-pipes (of which there are 185) were strengthened and consolidated so as to emit a more powerful tone, as also, of course, were those in the interior of the organ. The reeds have been modernized, and with the exception of the Voix humaine and Cromorne, all were fitted with new tongues. There are now thirty-nine speaking stops and 2,270 pipes. Needless to say, the whole of the pipe-work was re-voiced to suit modern requirements, and now Chartres Cathedral can boast of an instrument which can take rank with the very best in France. The specification is subjoined:

ACCESSORIES (BY PEDALS).

- | | |
|--|----------------------------------|
| 1. Thunder. | 9. Clavier III. to II. |
| 2. Clavier I. to pedal. | 10. Swell pedal. |
| 3. " III. " | 11. Forte general. |
| 4. " III. " | 12. Pedal to bring on Clavier I. |
| 5. Pedal to draw the stops of Clavier I. on the 'pneumatic machine.' | 13. " " Ped. reeds. |
| 6. Clavier II. to I. | 14. " " Pos. reeds. |
| 7. " III. to I. | 15. " " Récit reeds. |
| 8. " III. to I. sub. | 16. Tremolo. |

As is usual in French cathedrals, there is a small 'orgue de cœur,' which at Chartres is hidden away at the back of the stalls on the north side of the choir. Its specification is here given:

	Feet.		Feet.
Bourdon	16	Principal	8
Bourdon	8	Trumpet	8
Salicional	8	Hautboy	8
Flute	8	Clairon	4
Diapason	4		

Grateful acknowledgment for help in preparing this article is due to an exceedingly well-compiled brochure 'Les Orgues de la Cathédrale de Chartres,' by M. l'Abbé Ch. Metais, of Chartres, issued on the occasion of the opening of the organ after its recent rebuilding. Thanks in a lesser degree are also due to Mr. Masse's book already mentioned.

The Leytonstone Church Choir Association assisted at Evensong on Monday, June 9, at St. Columba Church, Wanstead Slip, on the occasion of the Patronal feast, the Bishop of Colchester being the preacher. The music included Smart's setting in F of the Canticles, 'Praise the Lord, O my soul,' by Goss, and Handel's 'Let their celestial concerts all unite.' The choir numbered about 120 voices, representing the four churches in the Association, which is now in its third year of being.

At Upper Tooting Wesleyan Church, Handel's 'Samson' was given by an augmented choir on Wednesday, May 21. The soloists were Miss Florence Richardson, Miss Daisy Lambourn, Madame Beatrice Goddard, Dr. McIntyre, Mr. W. Harding, and Mr. S. Clarke. Miss Agnes Fennings presided at the pianoforte, and Mr. Allan Brown at the organ. Mr. W. Fuller Clarke was the conductor.

Mendelssohn's 'Hymn of Praise' was given at the Addiscombe Congregational Church on June 9 by the Church choir and members of the Addiscombe Choral Union. The organist was Mr. Allan Brown, and Mr. Claude P. Landi the conductor. The solo parts were taken by Madame Beryl Benham, Mrs. Harry Burgess, and Mr. Ernst Stefan, and a string orchestra assisted.

A Bach organ recital given by Dr. Cyril Rootham at St. John's College Chapel, Cambridge, attracted a large audience, many being turned away. The programme consisted of the Sonata (No. 3) in D minor, Fantasia in G major, Toccata and Fugue in D minor, three Chorale Preludes, and Fantasia and Fugue in G minor.

ORGAN RECITALS.

- Mr. W. J. Lightman, Twickenham Congregational Church—Sonata No. 2, *Mendelssohn*.
Mr. D. Colley, Ashley Parish Church—Offertoire in D flat, *Salomé*.
Mr. F. W. Searle, St. Paul's Church, Penzance—Largo from the 'New World' Symphony, *Dvorák*.
Mr. Arthur Shirley, St. Saviour's Church, Riga—Sonata Pastorale No. 3, *Lemmens*.
Mr. Oswald T. Hitchings, Emmanuel Church, Bridlington—Allegro moderato in A, *E. J. Hopkins*.
Mr. W. Greenhouse Allt, Palm Court, Selfridge's—'Harmonies du Soir,' *Karg-Elert*.
Mr. Herbert Hodge, Palm Court, Selfridge's—Toccata in E minor, *Tombelle*.

CLAVIER I. (GRAND ORGUE).

	Feet.		Feet.
Montre	16	Montre	8
Bourdon	16	Bourdon	8
Flûte harmonique	8	Flûte harmonique	8
Bourdon	8	Salicional	8
Contre	8	Prestant	4
Prestant	4	Flûte octaviante	4
Gambe ou Violoncelle	8	Doublette	2
Bombarda	16	Plein Jeu (3 ranks)	3
Trompette	8	Trompette harm.	4
Gensorn	8	Clairon	4
Clairon	4	Cromorne	8
Grand cornet (5 ranks)	—	Cor anglais	8

CLAVIER III. (RÉCIT EXPRESSIF).

	Feet.		Feet.
Gambe	8	Octavin	2
Voix céleste	8	Flûte octaviante	4
Flûte harmonique	8	Trompette	8
Cor de nuit	8	Hautbois	8
Keraulophon	8	Voix humaine	8

CLAVIER IV. (PÉDALES).

	Feet.		Feet.
Montre	16	Trompette	8
Soubasse (by transmission)	16	Bombarda	16
Montre	8		

- Mr. Albert Orton, Walton Parish Church, Liverpool—Pastoral Sonata, *Rheinberger*.
 Mr. T. W. Hanforth, Sheffield Parish Church—Concert Fantasia, *Sir R. P. Stewart*.
 Dr. Caradog Roberts, United Methodist Church, Buckley—'Harmonies du Soir,' *Karg-Elert*.
 Mr. Fred Gostelow, St. Stephen's, Walbrook—Sonata in A, *Borovskii*.
 Mr. Sydney L. K. Crookes, Newlands U. F. Church, Glasgow—Sonata No. 1, *J. S. Bach*.
 Mr. C. E. Blyton Dobson, Nottingham Central Mission—Allegretto grazioso, *Hollins*.
 Mr. F. Kitchener, St. Mary's Church, Kasr-el-Doubara, Cairo—Toccata and Fugue in D minor, *J. S. Bach*.
 Mr. F. Gauntlett Haskins, St. Philip's Church, Dalston—Sonata No. 2, *Mendelssohn*.
 Mr. F. A. Mouré, Convocation Hall, University of Toronto—Sonata in D minor, No. 11, *Rheinberger*.
 Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—Pastorale, Recitativo et Corale, *Karg-Elert*.
 Mr. Roland Diggle, St. John's Cathedral, Quincy, Illinois—Festival Prelude 'Ein feste Burg,' *Wm. Faulkes*.
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Legend in D minor, *Harvey Grace*.
 Mr. Wilfred Arlom, Norwood Baptist Church, Adelaide—Prelude and Fugue in B minor, *J. S. Bach*.
 Dr. J. E. Borland, St. Botolph's, Bishopsgate—'St. Anne's' Fugue, *J. S. Bach*.
 Mr. Allan Brown, Victoria Park Wesleyan Church—Fugue in C minor, from Sonata descriptive of 94th Psalm, *Reubke*.
 Mr. Bertram Weller, St. Mary's, Battle—Toccata and Fugue in D, *Eberlin*.
 Mr. Frederick W. Sykes, Selby Abbey—Dithyramb, *Harwood*.
 Mr. John Camidge, Beverley Minster—Concerto in G minor, *Matthew Camidge* (1790).

APPOINTMENTS.

- Mr. Bernard F. Page, city organist, Wellington, New Zealand.
 Mr. C. Morton Bailey, organist and choirmaster, St. Paul's Church, Colwyn Bay.
 Mr. Allan Brown, organist and choirmaster, Regent Square Presbyterian Church, E.C.
 Dr. H. Kitson, organist, Christ Church Cathedral, Dublin.
 Mr. Henry W. Radford, organist and choirmaster, Parish Church (St. Cuthbert's), Haydon Bridge.

Reviews.

Critical and Historical Essays. By Edward MacDowell. Edited by W. J. Baltzell.

[Leipsic: Arthur P. Schmidt. London: Elkin & Co.]

The thoughts of a musician on music are always interesting and to be sought after if the musician is a composer of high standing. If, as in the case of MacDowell, he is also a man of deep perception and exceptional literary gifts, one turns with eagerness to a volume of his writings. MacDowell's 'Critical and historical essays' will repay the perusal of the learned musician and the close attention of the student, for in their æsthetic penetration, grace of manner, fertility of idea, and intelligible presentation of facts and tendencies they form a valuable commentary and text-book on the development of musical art. The essays are a series of lectures delivered by MacDowell in his capacity of Professor of Music at Columbia University.

The first five form an account—we remember none more readable, instructive, and concise—of the chief ascertained facts of barbarous music. The ensuing essay on the music of Greece is quite a fascinating study of its purposes, its lore, and its science. In dealing with the period of the early Church, the later reformers, and the troubadours, the author clearly reveals the changing spirit of music, how it first developed a psychology of its own. To the student these chapters are to be recommended for the excellent perspective they give of the work of such men as Ambrose, Gregory, Hucbald, Guido d'Arezzo, and Franco of Cologne. We

confess that the writer has filled in some gaps in our comprehension of the development of the scale and of notation. Folk-song and the progress of musical instruments are discussed, and the author approaches the threshold of modern music. His essay on early instrumental forms is good to read and useful to refer to. The merging of the suite into the sonata, and the development of pianoforte music, are then traced, and the next three essays deal with mystery and miracle plays, the course of opera, and the lives and art-principles of some representative composers of the 17th and 18th centuries. MacDowell then turns to some general discussions, which his clear, penetrating vision and luminosity of expression combine to make a valuable contribution to musical æsthetics. The subject of 'musical declamation' naturally introduces the name of Wagner, of whose art MacDowell takes the following view:

Music can invariably heighten the poignancy of mere spoken words (which mean nothing in themselves), but words can but rarely, in fact I doubt whether they can ever, heighten the effect of musical declamation. To my mind, listening to Wagner's operas may be likened to watching a circus with three rings. That containing the music should have our closest attention, for it offers the most wonderful sounds ever imagined by any man. At the same time it is impossible for any human being not to have his attention often lured away to the other rings, in one of which Fricke's rams vie with the bird and the dragon; or where the phantom ship seems as firmly fixed as the practical rainbow, which so closely betrays the carpenter. In the other ring you can actually hear the dull jokes of Mimi and the Wanderer, or hear Walther explain that he has passed a comfortable night and slept well.

The music to these remarkable scenes, however, does not deign to stoop so low, but soars in wonderful poetry by itself, thus rejecting a union which, to speak in the jargon of our day, is one of the convincing symptoms of decadence; in other words, it springs from the same impulse as that which has produced the circus with three rings.

The final essay is devoted to 'Suggestion in music,' a wide field of which his seeing and inquiring mind has examined every corner. Whatever subject MacDowell approaches he illuminates. His style is one of discursiveness that is usually well to the point. The book shows where music stood in his thoughts, for he insistently dwells upon its emotional and poetic basis. He says, 'music is not an art but a psychological utterance.'

Invocation. For violin and pianoforte. By Alexander C. Mackenzie.

[Novello & Co., Ltd.]

Sir Alexander Mackenzie can always be relied upon for reputable and individual music, and in this *Invocation* he has lived up to expectations. It is high-sounding music, often effectively rhetorical. A flow of dignified melody marks the composer of the 'Benedictus,' and the energy of thought in the climaxes points to his resourcefulness. The accompaniment draws some new ideas from the harmonic system of the past; its invention is up-to-date without any futurism, and much strength is gained thereby.

The Organists of Chester Cathedral. By Joseph C. Bridge. Organist of Chester Cathedral, Professor of Music in the University of Durham.

[Chester: G. R. Griffith, Ltd.]

Prof. J. C. Bridge has with meticulous research pieced together the biographies of the organists of Chester Cathedral from 1541 to 1877, at which latter date he himself took over the direction of the music, bringing it up to the highest standard of efficiency. Commencing with John Byrcheley (1541-50), we get a kaleidoscopic view of his successors to the present day. Robert White, Mus.R. (1567-70), must be regarded as the chief glory of the past at Chester, of whom is written the following distich, dated 1581, in a set of part-books of Latin motets and services at Christ Church, Oxford:

'Maxima musarum nostrarum gloria White,
 Tu peris, æternum sed tua musa manet.'

Another famous Chester organist was Thomas Bateson, Mus.B. (1599-1608), best known as a madrigal composer, who died, as organist of Christ Church Cathedral, Dublin, in March, 1630. Thomas Jones, Mus.B. (1614-37), also attained considerable fame, as did his immediate successor, Randolph Jewitt (1642-46), whose pedigree is carefully recorded. Edward Orme (1765-77) organized a Grand Musical Festival, when the 'Messiah,' 'Samson,' and 'Judas Maccabæus' were performed, on June 16, 18 and 19, 1772, the three days' Festival taking place in the Cathedral. A photograph of an oil-painting of Orme serves as frontispiece to the book, while there is also given an admirable photo of the late Mr. Frederick Gunton, who was organist from 1841 to 1877, and who died in 1888. Prof. Bridge is to be congratulated on his research, and it is to be hoped that he will ere long give us his promised work on 'The organs of Chester Cathedral.'

Celan L'Antiche ('Yield up your ancient fame'). Madrigal for S.S.A.A.T.B. Composed by Luca Marenzio. The Oriana Series.

[Novello & Co., Ltd.]

This is one of the longest and finest madrigals published in this ever-growing series. The original Italian words are given, and a very skilful English translation by Mr. W. Barclay Squire is added. The whole work has been edited by Mr. Lionel H. Benson. The madrigal is one of Marenzio's most successful compositions in this style. The two alto parts are rather high for this voice, or at least we should say that they do not utilise the low and rich notes. There is ample variety of design in the madrigal, and it works up to an imposing climax. No doubt the numerous choirs that in recent years have discovered the value and beauty of this type of composition will be glad to make the acquaintance of so fine a specimen. It is, we understand, chosen as one of the chief choral tests to be sung at the Blackpool Competitive Festival next October.

BOOKS RECEIVED.

The Church Music Society's Chant-Book. A collection of Anglican chants set to the Canticles and the Psalms, compiled from original and authentic sources. Pp. 96. Price 1s. 6d. (London: Humphrey Milford, Oxford University Press.)

Rivista Musicale Italiana. (Twentieth year, Part II.) Pp. 210. (Turin: Fratelli Bocca.)

The successful Music-Teacher. By Herbert Antcliffe. Pp. 36. Price 1s. (London: Augener Ltd.)

Transcendent speculations on apparent design in the Fate of the Individual. Translated from Schopenhauer by David Irvine. (In memoriam Richard Wagner.) Pp. 56. Price 2s. 6d. (London: Watts & Co.)

The master-works of Richard Wagner. By George Dunning Gribble. Pp. 316. (London: Everett & Co., Ltd.)

Classified list of music and the literature of music in the Buckingham Palace Road Library. Pp. 29. Price 1d. (Public Libraries Committee of the Westminster City Council.)

Some aspects of gipsy music. By D. C. Parker. Pp. 61. Price 1s. (London: William Reeves.)

Chamber music: A treatise for students. By Thomas F. Dunhill. Pp. 311. Price 10s. 6d. (London: Macmillan & Co., 'The Musician's Library.')

Introduction to the study of Indian music. By E. Clements. Pp. 104. Price 6s. (London: Longmans, Green & Co.)

On October 13 occurs the hundredth anniversary of the birth of Verdi. The village of Busseto, where he first went to school, will celebrate the centenary by the erection of a bronze monument and by performances of 'La Traviata' and 'Falstaff' at the Municipal Theatre, under Signor Tognolini. The ceremonies of the occasion will include visits to Roncole, Verdi's birthplace, and to the villa of St. Agathe, where he died.

Correspondence.

CHARGE FOR CONVEYANCE OF VIOLONCELLOS BY RAIL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Those of your readers who play the 'cello have no doubt discovered during the current year, much to their annoyance, that a charge is made at bicycle rates for the conveyance of their instrument in a light bag which takes up no room whatever in the compartment; it lies quite lightly on the rack, and, if held upright on the knees, does not interfere in the slightest degree with the seating of five passengers each side. This manifestly unfair imposition on cellists will no doubt do much harm to the musical profession in keeping out people from learning an instrument much needed for the progress of the art, and the trade in 'cellos must likewise suffer. I have mentioned this matter to certain leading 'cellists, who endorse my opinion, and have lodged a complaint against the Great Western Railway Company, on whose system I have recently been made to pay for carriage in the manner described. I should like to suggest that a petition be drawn up by leading authorities in this important branch of the profession, which could be signed by 'cellists from all parts of the country, and presented, if necessary, before the Board of Trade.—Yours faithfully,

FREDERICK FELLOWES.

Clarence House,
Connaught Road, Reading.
May 27, 1913.

'NOTES ON ORGANS AT WINDSOR CASTLE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am afraid Dr. Grattan Flood has misunderstood my query as to the Windsor organs. I was inquiring concerning the fate of two organs, one by Gray & Davison and the other by Hill, the immediate predecessors of the present Willis instrument in the Private Chapel. The whereabouts of the Green organ, said to be 'a favourite instrument of His Majesty George the Third,' was never in doubt. It was incorporated in the organ which was built by Gray & Davison in 1842 for the Music Room at Windsor Castle, and when this instrument was split into two portions in the following year, formed part of that portion which was removed to Buckingham Palace, where, I believe, it still is. By this it will be seen that it cannot possibly have any connection with the organ (also by Green) which had been erected in Downpatrick Cathedral in 1817.

Is Dr. Flood quite certain that the Downpatrick organ really came from Windsor? I only know of it through a brief reference to it in the 'Dictionary of Organs and Organists,' and from an illustrated pamphlet kindly sent me by Messrs. Harrison & Harrison. These accounts do not quite tally with each other nor with the version given by Dr. Flood, the pamphlet stating that 'there is a tradition that it was first erected in one of the royal palaces in London to the order of King George III.' (I take it that the organ was built circa 1795 and not set up at Downpatrick until 1817.)

George III. was a warm admirer of Green's handiwork, and had several organs built for his own delectation by that master. Amongst them was the one at Kew Church, referred to on page 307 of the May issue of the *Musical Times*. This was originally built for the New Palace at Kew, and was presented to the parish by George IV. about the year 1823.—Yours faithfully,

ANDREW FREEMAN.

57, Buckleigh Road,
Streatham.

June 12, 1913.

Obituary.

We regret to have to report the following deaths:

BENJAMIN AGUTTER, Mus. Doc., F.R.C.O., at the age of sixty-nine. Dr. Agutter was organist of St. Peter's, Leigham Court Road, Streatham, from 1868 to 1905. He was a native of St. Alban's, and attended the Grammar School there. In 1870, at the age of twenty-five, he obtained the degree of Bachelor of Music at Oxford. Besides his ability as an organist and personal influence as a musician, Dr. Agutter had a claim to high respect as a composer. His Mass in B flat obtained wide acceptance.

MADAME SUSANNA COLE (Mrs. Offord), on June 18, at the Home for Invalids, Holy Innocents' Road, Hornsey. A sketch of her career was given in our issue for October, 1912.

THOMAS POPPLEWELL ROYLE, M.A., Mus. Bac. Oxon., organist of the Chapel Royal, Savoy.

THE IMPERIAL CHOIR AT GHENT.

The visit of 2,000 members of the Imperial Choir of London to Ghent Exhibition was a unique and noteworthy event. Never before had so large a choir left these shores to perform as one unit in a foreign land. It was a bold enterprise even for Dr. Harriss to undertake, and it was conceived in a fine spirit. It is a pleasure to record that notwithstanding contretemps for which no one on this side was responsible, it was achieved with credit to all concerned. To transport two thousand singers from London to Ghent, and board and lodge them, and give three highly-successful concerts, and bring the whole party back safely, was no mean feat of organization. Special trains and boats were requisitioned, and the hotel accommodation was generally excellent. About seven hundred stayed at the handsome new Hotel Flandria, which can accommodate about two thousand guests. I was billeted with this group, and can bear testimony to the excellent management of the establishment. The commissariat department, so far as it was catered for outside the hotels, was not satisfactory. But being very well fed myself, I thought it was almost providential that the singers had to bear something in order to bring out the Christian fortitude they were able to display after justifiable grumbling had found expressive vent.

The great majority of the Choir travelled on Friday night (May 30). The crossing via Dover and Ostend was quiet.

Arrived at Ghent at about six o'clock, the various hotels were visited, and the whole party assembled in a large apartment in the Exhibition for breakfast. This meal was somewhat of a failure. Then the Choir assembled at 10 a.m. in the Palais des Fêtes for a rehearsal with the band—a splendid orchestra of 110 performers, imported from Brussels. After that the visitors were free to rove over the beautiful Exhibition. At 8 p.m., the first concert was given in the Palais des Fêtes. This is a substantial building of no architectural pretence, but admirably adapted for large gatherings. It was brilliantly lighted, and had a very cheerful appearance. It affords seating and standing accommodation for about 10,000 persons. The large orchestral platform used on this occasion held the huge choir and the band quite comfortably, and the graduation of the rise brought everyone under the eye of the conductor.

The audience at this concert was a good one, but it did not fill the hall. It was, however, a very generously enthusiastic audience. Although by a regrettable omission the programme merely gave the names of the pieces to be performed, and not a scrap of information as to what they were about, an astonishing amount of interest was displayed. The appeal was to absolute music, *Lieder ohne Worte*: and presumably it would have been as effective to them if the singers had not troubled about words. The concert opened with the Belgian National Anthem, which had been arranged for the occasion by Sir Alexander Mackenzie. This was sung in French, and it says something for Londoners' acquisitiveness that the words of this piece at least were recognised. Foreigners are well known to be merciful in this matter. Of course the whole audience was standing, and the military attendants were all

saluting. At the conclusion there was a remarkable demonstration. The singers had been provided with little flags attached to sticks, and immediately after the anthem had been sung these flags were waved excitedly, and the Choir shouted cheers for the King of the Belgians. A striking moment! The Choir and the audience were now on good terms. Now came our own 'God save the King' (Elgar's fine arrangement). This was followed by more frantic flag-wagging, more cheers and counter-cheers from every part of the building, and then all settled down for the concert proper. It was soon evident that the huge choir was well under control. The tone was pure and sweet, and the attack was remarkably good; not once was there anything approaching a failure, every piece being performed so steadily. I heard 'O Gladsome Light' from the far end of the hall, and was arrested by the excellence of the blend. This piece caught the fancy of the audience, and it was loudly encored. Coleridge-Taylor's picturesque chorus from 'Kubla Khan' was sung with much effective colour. Elgar's 'Lullaby' was another successful item, the tone and refined execution of the contraltos making a strong appeal. The 'Marksman' needed more dash and rhythmic grip than it obtained from these greatly spread-out resources. Finally came Dr. Harriss's 'Pan' (the briefest time on record?). This is an elaborate work for choir, orchestra, and four soloists. It presents the composer at his best, the orchestration especially being effective. A modern idiom is employed, and there are numerous bold rhythmic and tonal effects—sometimes rhapsodic in nature—that present considerable difficulty. I should not like to vouch for the correction of the choral performance (a full orchestra bountifully employed covers a multitude of choral sins), but it is satisfactory to record that there were splendid moments in the choral climaxes and that there was some delicate part-singing, especially by the female voices. All the soloists were of course efficient. I wondered whether ever before these distinguished singers had sung standing on a not very capacious table. All fear as to its strength was happily disposed of when Mr. Ben Davies climbed down after his first solo. At the conclusion of the concert there was again a great deal of applause, and then the tired choralists sought well-earned repose.

Sunday (June 1) was a misery. It rained and blew pitilessly from morn till eve. It was distressing to see the thousands of men, women, and children in gay attire arriving at the station and trudging drenched through the streets and the sodden and muddy Exhibition roads. It was a fête-day, and amongst the allurements were the Imperial Choir concert and another event of transcendent importance—the prize-fight between Bombardier Wells and Carpenter. The Exhibition grounds were a sorry sight. People were huddled up in search of shelter from the merciless downpour. The numerous cafés did a roaring trade. At least they were warm, and they provided for that odd desire for inward wetting that comes of an outward soaking. It was significant that comparatively few sought consolation and shelter in the splendid picture galleries with their soothing, soft drapery—their sometimes bizarre wall-paper that seemed to kill the colour-schemes of the pictures—and their soft, noiseless floor covering. In the grounds there were numerous notice-boards which indicated where what were called the 'attractions' (water-chutes and the fun of the fair generally) were to be found. But picture galleries and exhibits did not come in this category. The Exhibition buildings have splendid features. The approach from the principal entrance gates presents an imposing view. There is a grand sweep in the great design which combines strength and simplicity, and yet details are full of interest. For all those whose taste lies in the direction of exhibitions there is much to be studied with profit and interest. The city itself has attractive features, but these are soon exhausted.

The possible effect of the weather on the spirits of the Choir and upon the hoped-for large audience was a depressing thought. During the early evening thousands of visitors were disconsolately leaving the town. But notwithstanding all the signs and portents, the Choir assembled cheerily, and an audience of a few thousand persons was there to welcome them. The programme presented was a miscellaneous one, many of the items of the previous night's programme being repeated. It was a sort

of recognition of Sunday that shopkeepers who open on that day adopt when they put one shutter up. John E. West's anthem, 'Light's glittering morn,' was a very successful number, the orchestra affording much support. Elgar's chorus, 'It comes from the misty ages,' was another selection that brought out the tone and execution of the Choir with splendid effect. As at the former concert, the two National Anthems were performed, and again excited great enthusiasm.

Thus ended the musical demonstration so far as the great bulk of the Choir was concerned. Some went home that night, but the majority left next day or the following night.

On Monday (June 2) the special event was a 'command' performance given by about 300 members of the Choir (assisted by about 40 members of the orchestra) before the King of the Belgians at his Palace at Laeken, near Brussels. This was a memorable occasion for all who took part. The select choir left Ghent in the morning, and arrived at Brussels about noon. Here an excellent luncheon was provided, and then the whole party was taken by specially reserved tram-cars to the gates of the Palace. After being conducted through about a quarter of a mile of conservatories the Choir were ushered into a domed orangery, also part of the conservatories, where arrangements had been made for the concert to be held. His Majesty had been unavoidably detained owing to an accident on the railway on which he was travelling, and the concert was therefore somewhat delayed. When he appeared Dr. Harriss, who was attired in the gorgeous panoply of his Doctor's robes, was presented, and soon after this ceremony the concert commenced. The choral programme, which was surely much too long for such an occasion, consisted of the items starred in the complete selection of the Choir subjoined. It was listened to with exemplary patience. At its close His Majesty spoke to Dr. Harriss about the work of the Imperial Choir, and the company was led to another large apartment in which an ample repast was supplied. The King himself attended this function, and talked genially in English to the various persons presented to him. This kindly recognition and welcome by the greatest personage in the country visited was a highly satisfactory rounding-off of the whole scheme of the visit.

If this new idea of organizing visits of the Imperial Choir to foreign countries is to be further developed, the question of the programmes to be presented will call for serious consideration. Is it the mission of the Choir to help to cement the union of nations solely by British music? If so, I fear the cement will not hold. At Ghent one yearned for an immense uplifting and profound effect such as might be obtained by the performance of a Bach Chorale—'Ein feste burg'—or, say, the 'Sanctus' from the B minor Mass. The bond sought for must be created by music with a cosmopolitan appeal.

The following are translations of Belgian newspaper criticisms on the singing of the Choir:

The Journal de Gand.—It will astonish no one to read that yesterday's concert was a success. The Imperial Choir, the largest in the world, was preceded by a brilliant reputation, which on the whole it well deserved. We base our judgment principally on the executive powers of the Choir. Never before has it been our privilege to admire such discipline, such unity, and such balance in a choral body comprising no less than 2,000 singers. Effects of remarkable unity were drawn from the singers by Dr. Charles Harriss's baton. This was well exemplified in Sullivan's evening hymn ('O Gladsome Light'), which, however, does not bristle with difficulties. In this connection Stanford's 'The Old Superb' gave a better proof. The interplay of vocal parts was more restless and was not, as in the majority of the choruses, a continual battery. . . . One last remark, Why not distribute texts and analytical notes on such works as 'Pan'? The works themselves would gain, and we would then know precisely what they were all about.

La Flandre Libérale.—It was to the largest choir in the world, the 'Imperial Choir' of London, conducted by Dr. Charles Harriss, that the Musical Committee of the Exposition entrusted the mission of making known the condition of contemporary British music. The first concert of this Choir took place yesterday evening in the large Hall of the Palais des Fêtes, with the assistance of the Vayve Orchestra from Brussels. . . .

The Imperial Choir comprises no less than 2,000 singers, and we will not deny that we had certain apprehensions as to the cohesion and the pliability of so large a choral body, for there is, of course, a limit to the intimacy attainable between a conductor and his singers, and we wondered whether with 2,000 the limit would be exceeded. . . .

As soon as the Choir had sung the 'Brabanconne' our fears vanished. And when the fine National Anthem 'God save the King' was given we were seized with emotion—it was wonderful. What we regretted at this moment was that the programme did not contain the Triumphal chorus from 'Judas Maccabeus,' or the 'Hallelujah' from the 'Messiah.' How impressively the Imperial Choir would have sung them! . . .

The singers are admirably disciplined. They obey the baton of their conductor as an organ responds to the finger of the organist. At a sign from Dr. Harriss the 2,000 voices begin together, cease together, make their *nuances*, and vary their sonority as if they were but one powerful instrument. And what a superb instrument! How fine the tone which filled the vast hall yesterday. It is to its impeccable accuracy that the Imperial Choir owes its fine tonal effects.

W. G. McN.

PROGRAMME.

- *The Belgian National Anthem.
- *The British National Anthem *Arr. Elgar*
- *Chorus, 'Forward, through the glimmering darkness' ('War and Peace') *Parry*
- *Air, 'Onaway, awake, beloved.' *Coleridge-Taylor*
- *Evening hymn; 'O Gladsome Light' ('Golden Legend') *Sullivan*
- Overture, 'Britannia' *Mackenzie*
- *Chorus, 'The dome of pleasure' ('Kubla Khan') *Coleridge-Taylor*
- Songs with choruses *Stanford*
 - (a) 'Drake's drum.' (b) 'The Old Superb.'
- Scenes from 'The Bavarian Highlands' *Elgar*
 - * (a) 'Lullaby' (b) 'The Mark-man.'
- *A Symphonic Choric Idyll, 'Pan' *Harriss*
- Chorus, 'Lord of Life' ('Jubilee Ode') *Mackenzie*
- Chorus, 'The March triumphal thunders' ('Caractacus') *Elgar*
- Air, 'Were there not needs enough' ('Pan') *Harriss*
- Chorus, 'For Empire and for King' *Fletcher*
- Easter song, 'Light's glittering morn' *John E. West*
- Duet, 'How sweet the moonlight sleeps' ('Kenilworth') *Sullivan*
- Chorus, 'God sent His messenger' ('The Golden Legend') *Sullivan*
- *Song with chorus, 'Land of Hope and Glory' *Elgar*
- Chorus, 'It comes from the misty ages' ('The Banner of St. George') *Elgar*

The Choir comprised contingents from the following:

- Alexandra Palace Choral Society.
- Barking Choral Society.
- Bermondsey Settlement Choral Society.
- Bexley Heath Choral Society.
- Brixton Oratorio Choir.
- Bromley Choral Society.
- Buckhurst Hill Choral Society.
- Mr. William Carter's Choir.
- Central London Choral Society.
- Chingford Choral Society.
- Chiswick and Gunnersbury Philharmonic Society.
- City of London College Choir.
- 'Dulwich' section, Imperial Choir.
- Ealing Choral Society.
- Ealing Philharmonic Society.
- East Ham Choral Society.
- Edward Mason Choir.
- Hither Green Choral Society.
- Ilford Choral Society.
- Lavender Hill Choral Society.
- Lewisham Choral Society.
- London Gleemen.
- London Sunday School Choir.
- The Novello Choir.
- Penge and Beckenham Choral Society.

* Sung at the Royal Command Concert.

People's Palace Choral Society.
Polytechnic Choral Society.
Royal Choral Society.
South London Choral Association.
South-West Choral Society.
Streatham Hill Choral Society.
St. John's Musical Society.
St. Peter's (Brockley) Choral Society.
St. Saviour's (Denmark Hill) Choral Society.
St. Saviour's (Highbury) Male-Voice Choir.
St. Stephen's (Paddington) Choral Society.
Teddington Philharmonic Society.
Walthamstow Choral Union.
West Norwood Choral Society.
Willesden Green and Harrow Choral Society.

The soloists were Miss Esta d'Argo, Miss Gertrude Lonsdale, Mr. Ben Davies, and Mr. Wilfrid Douthitt. Dr. Charles Harriss conducted all the concerts.

ROYAL OPERA, COVENT GARDEN.

Without achieving anything of any very great note, the season at the Royal Opera has pursued its course to date. Signor Caruso has put in a large number of the special performances he was engaged for. He will not reach the original figure proposed, for he has announced himself as being in need of a holiday, and will therefore cut short his visit. That visit has been pleasant enough, but the Syndicate has made the mistake of charging double prices. It is not all quite so wonderful as that. Moreover, the tendency of operatic prices should be to lower, not raise themselves, if anything like permanent public support is to be secured. High prices, coupled with the fact that if Signor Caruso is greater than ever as an actor there is also some falling off on the vocal side, do not match. Consequently all the two-guinea stalls have not always been occupied. In the matter of characters he has not ventured out of the well-beaten track. Radames ('Aida'), Rodolfo ('La Bohème') and Cavaradossi ('La Tosca') have proved sufficient, crowned by a 'command' performance of 'La Bohème' with Madame Melba as Mimì. This brings us to that admirable woman. She has not feared to acknowledge to five and twenty years at Covent Garden, and has duly celebrated the occasion. The public took their share in it—the opera was 'La Bohème'—and overwhelmed her with floral tributes until she herself was overwhelmed in tears and was moved to make a graceful speech. Moreover, she has made further concession by appearing once again as Marguerite in Gounod's 'Faust'. Then there has been the special celebration of the Saint-Saëns Festival. The operatic side of that undertaking proved the more popular. The public were much interested to see in *propria persona* the composer who has charmed them with his music, and they cheered lustily when he came on the stage between the Acts to receive wreaths, one of them bigger than himself. It was a great occasion, and a very good performance. Madame Kirkby Lunn was there to repeat her fine delineation of the undoer of Samson, and as Samson, M. Paul Franz made his first appearance this season, singing and acting with even more effect than before, and showing on the vocal side at least unquestionable development in his art. M. Dinh Gilly (High Priest), M. Crabbé (Abimelech), and M. Huberdeau (Hebrew Elder) were the chief participants in this event. Signor Polacco, the new conductor, directed, and provided an entirely new and decidedly good reading of the score. M. Debussy's 'Pelléas et Mélisande' has come into the field again after being shut out for a year, and Madame Edvina and M. Maguenat (a new-comer) as the two chief characters, provided a due proportion of the nebulousness typical of the work; M. André Caplet (his first appearance) and the orchestra did the rest, not forgetting the clever scene-painters. Last year's novelty, Wolf-Ferrari's 'Jewels of the Madonna,' has been played, and 'Madama Butterfly' has shown that she retains her hold on the public. Miss Alice Neilsen was a sprightly exponent, and then Madame Destinn with Mr. John McCormack, and then Signor Martinielli as the forgetful lieutenant, with both M. Gilly and Signor Sammarco as the Consul in turn have given its music. M. Charpentier's 'Louise'

has once more shown itself to be firmly established in popular esteem, especially with the help of Madame Edvina and M. Franz. M. Aquistapace, who is a new and promising member of the company, appeared as the Father, and did so in a new and promising fashion. Madame Bérat as the Mother, and the well-managed stage pictures, were as telling as ever. Again there was an individual reading from Signor Polacco. The list concludes with one solitary performance of 'La Traviata,' for the sake of Madame Melba, who seems to be the only living singer with the true faith as regards Verdi's music. In the conducting of 'Faust' and of other operas, Signor Panizza has had a helpful and sympathetic share.

FRANCIS E. BARRETT.

'ARIADNE IN NAXOS.'

Richard Strauss's latest opera, which was produced with much éclat at Stuttgart last October, was brought to a hearing in this country by the commendable joint-entreprise of Sir Herbert Tree and Mr. Thomas Beecham. Eight performances were given at His Majesty's Theatre, the first on May 27 and the last on June 7.

When Molière in his 'Le Bourgeois Gentilhomme' allowed the pupil of the music-master to compose music for the entertainment of M. Jourdain's guests, he did not dream that the incident would be amplified into a full-blown opera by the collaboration of such a dramatist as Hugo von Hofmannsthal and a world-famous musician. In the original play the dancing-master was also expected to contribute an item to the entertainment, and in the modern version this grows into a fantastic, impossible 'Nachspiel,' the plot of which revolves around the inconstant amours of Zerbinetta, who is pursued by four lovers. The musician's work is in quite another vein. Ariadne, in an uncomfortable cave on a desert island, weeps copiously over the desertion of Theseus, but in the end is easily consoled by Bacchus. Then, besides the two pieces, there are to be fireworks for the amusement of the guests. Finding the time-table impracticable, and resolving to have everything he has paid for, the egregious M. Jourdain settles that the two pieces must be performed simultaneously. Dismay for author and composer and chaos for performers! But it is a case of that or nothing, and a sorry compromise has to be hurriedly arranged. So we have here Hofmannsthal's play, a strange medley, quaint as a child's fairy-story, casual and inconsequent. This concoction is performed to M. Jourdain's guests, who intersperse occasional criticisms.

An adaptation of Molière's original comedy precedes the opera. For the English presentation this version has been adapted by Mr. Somerset Maugham under the title of 'The Perfect Gentleman.' It may be well to mention in this connection that a very readable translation of the German libretto of the opera, by Mr. Alfred Kalisch, has been issued. For the play, Strauss provides incidental music of very attractive quality. In fact for our part we enjoyed it rather more than we did the music to the opera: it is full of charm and daintiness. The music to the opera has many strong emotional appeals. The earlier part is especially flowing and melodious, and aptly fitted to the curiously fantastic situations that arise out of the mixed ideas of the concurrent plays. As the opera draws to close, the love-making of Bacchus and Ariadne becomes tedious, and the Finale generally does not leave a wholly satisfactory feeling. The orchestration is peculiar. It calls for thirty-seven players, and among the instruments employed are a harmonium, a celeste, and a pianoforte (played by Mr. Vernon Warner).

The cast of the play included Sir Herbert Tree (M. Jourdain), and Miss Phyllis Neilson-Terry (Dorimene), and was generally very efficient. In the opera, Madame Eva von der Osten appeared as Ariadne in the earlier representations, and Madame Theo Drill-Orridge on later occasions. Madame Hermine Bosetti was an admirable Zerbinetta, and Herr Otto Marak was a fine Bacchus. He appeared only in the first performance, the part later being taken by Mr. Robert Hutt. Mr. Thomas Beecham conducted with his usual spirit and zeal. Sometimes he could not get the singers to agree with his *tempi*, but generally the performances were smooth. The opera was performed in German.

HARVEST ANTHEM.

Genesis viii. 22; Psalm lxx. 9, 12, 14;
Acts iv. 24; Psalm civ. 24.

Composed by CUTHBERT HARRIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante e maestoso.

BASSES.

And God said,

while the earth . . re - main - eth,

Andante e maestoso. $\text{♩} = 76$.*mf* *Gt.**Ped.*

seed - time and har - vest,

cold and heat,

sum - mer and

win - ter,

day

and night

shall not

cease.

Andante con moto.

SOPRANO SOLO.

Thou vis - it - est the earth,

and bless - est

Andante con moto. $\text{♩} = 84$.*p* *Sec.**Man.*

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it, Thou vis - it - est the earth, and bless - - est

it, Thou ma - kest it ve - ry plen - teous, Thou vis - it - est the

SOLO. *p*

Thou vis - it - est the

SOLO. *p*

Thou vis - it - est the

SOLO. *p*

Thou vis - it - est the

Thou vis - it - est the

earth, and bless - - est it, Thou vis - it - est the

earth, and bless - est it, Thou vis - it - est the

earth, . . and bless - est it, Thou vis - it - est the

earth, and bless - est it, Thou vis - it - est the

Ch. 8 ft. Flute.

pp Sw.

Man. Ped.

earth, and bless - est it, Thou ma - kest it ve - ry

earth, and bless - est it, Thou ma - kest it ve - ry

earth, and bless - est it, Thou ma - kest it ve - ry

earth, and bless - est it, Thou ma - kest it ve - ry

Ch.

Man. *Ped.*

plenteous. Thou crown - est the year with Thy good - ness, and Thy plenteous.

plenteous.

plenteous.

plenteous.

cres.

Man.

clouds drop fat-ness, Thy clouds drop fat-ness. Thou vis - it-est the

Thou vis - it-est the

Thou vis - it-est the

Thou vis - it-est the

Thou vis - it-est the

cres.

Man.

earth, and bless - est it, Thou vis - it - est the earth, and
earth, . . and bless - est it. Thou vis - it - est the earth, and
earth, . . and bless - est it, Thou . . vis - it - est the earth, . . and
earth, . . and bless - est it, Thou vis - it - est the earth, . . and

rall.
rall.
rall.
rall.

Man.

bless - est it.
bless - est it.
bless - est it.
bless - est it.

a tempo.
a tempo.
a tempo.
a tempo.

Ch. *Su.*
pp Str. *p* *a tempo.* *rall.*
Ped.

Allegro moderato. $\text{♩} = 96.$
pp *Gt. f* *cres.*

Musical score for the first system, featuring four vocal staves and a piano accompaniment. The vocal parts are marked *FULL* and *f*. The lyrics are: "Lord, Thou art".

Musical score for the second system, featuring four vocal staves and a piano accompaniment. The vocal parts are marked *f*. The lyrics are: "God, . . . which hast made heaven, and earth, and the sea, . . . and all that".

Musical score for the third system, featuring four vocal staves and a piano accompaniment. The vocal parts are marked *f*. The lyrics are: "in them is, Lord, Thou art God, Lord, Thou art".

God, . . . which hast made heaven, and earth, and the sea, and

God, which hast made heaven, and earth, and the sea, and

God, . . . which hast made heaven, and earth, and the sea, and

God, which hast made heaven, and earth, and the sea, and

Gt.

Ped.

all that in them is. *mf* How man-i-fold are Thy

all that in them is. *mf* How man-i-fold

all that in them is. *mf* How man-i-fold are Thy works, are Thy

all that in them is. *mf* How man-i-fold are Thy works, how

Man.

works, are Thy . . works, how man-i-fold are Thy works, in *p*

are Thy works, are Thy . . works, . . are Thy . . works, in *p*

works, . . how man-i-fold are Thy works, are Thy works, in *p*

man-i-fold are Thy works, how . . man-i-fold are Thy works, in *p*

p Full Sw.

Ped.

cres.
 wis - dom hast Thou made them all, hast Thou made them all.
cres.
 wis - dom hast Thou made them all, hast Thou made them all.
cres.
 wis - dom hast Thou made them all, hast Thou made them all.
cres.
 wis - dom hast Thou made them all, hast thou made them all.

cres.
 Full Gt. *f*

f
 Lord, Thou art God, Lord, Thou art
 Lord, Thou art God, Lord, Thou art God, which
 Lord, Thou art God, Lord, Thou art
 Lord, Thou art God, Lord, Thou art God, which

Ped.

God, which hast made heaven, and earth, and all that
 hast made heaven, and earth, and the sea, and all that
 God, which hast made heaven, and earth, and all that
 hast made heaven, and earth, and the sea, and all that

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rall. *a tempo.* *rall.*

in . . . them is. A - - men, A - -

rall. *a tempo.* *rall.*

in . . . them is. A - - men, A - -

rall. *a tempo.* *rall.*

in . . . them is. A - - men, A - -

rall. *a tempo.* *rall.*

in . . . them is. A - - men, A - -

rall. *fff a tempo.* *rall.*

a tempo.

men.

a tempo.

men.

a tempo.

men.

a tempo.

men.

a tempo.

men.

a tempo.

men.

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'SUOMEN LAULU': THE FINNISH CHOIR.

Choral practice is a prominent feature of the social life of the Finns. Mixed-voice and male-voice choirs abound. Of all the choral organizations in the country, the one known as 'Suomen Laulu' (the Song of Finland) by general consent holds the highest place. It was originally a male-voice choir, and later became a mixed-voice body. Under its very able conductor, Dr. Heikki Klemetti, the Choir has done much to raise the standard of choral performances in Finland and to widen repertoires. The visit to this country was insufficiently made known, or at least in those circles to which the performance of a celebrated choir would appeal. The audiences that attended the three concerts given at Queen's Hall on June 13, 18, and 20 were not large, but they were warmly appreciative. The repertory of the Choir as presented in their London programmes consisted mainly of compositions by native composers, and so far as we heard it was wholly a *cappella*. Naturally, compositions of Sibelius and Järnefelt—to mention the names best known to us—were included. There were others of considerable merit by the conductor,

perfect unity of their tone-colour rather than by depth and profundity. The speciality of the singing, however, was not so much by way of splendid tone-quality as it was beautiful execution. The obvious point was the complete unity of the whole body. They were perfectly plastic in obeying all the demands of their conductor who, it should be noted, secured all the effects, climaxes included, without demonstration. In fact, one was hardly aware of his presence. Another point of their technique was its almost perfect intonation. As to rhythmic attack they were perfectly compact, but in the matter of tonal attack were not so perfect, for it was possible to detect occasional curved approaches, in both soprano and bass parts, the centre of the pitch not being at once reached. But when all is said regarding the equipment and technique of the Choir the greater matter was the artistry of the execution and the moodiness of the interpretations. All sang from memory—in fact, they did not bring any music copies, and were therefore able to fix their whole attention on the conductor and to sing with self-expression.



'SUOMEN LAULU.'

and the skilful accompanist of the songs, Mr. Selim Palmgren. Dr. Klemetti is an admirer of the English madrigalian school, and has brought forward at his concerts many compositions of the Elizabethan period. In the London programmes Thomas Morley was represented by 'My charming love' ('My bonny lass').

The modern Finnish music heard at these concerts had often a winning appeal. Its idiom sounds new to our ears, and a certain pensive sadness seems to prevail fairly often. The words to which the music is set invite this melancholy. But there were moments of joy and vivacity that were very welcome. The Choir consisted of about sixty singers, the ladies, and especially the sopranos, predominating. More bass would have been an advantage. The sopranos have a timbre that is bright and clear, and when urged to climax, penetrating rather than full. The contraltos seemed to have what we should call second soprano quality, the low notes, although always musical, not displaying that rich sonority that is associated with true contralto quality. The tenors had a blendful tone that was never intrusive or strident, and the basses were distinguished by the

The composers represented in the programmes were Arcadelt, Bruckner, Corsi (by a fine motet, 'Adoramus Te'), Hassler, Madetoja, Klemetti, Merikanto, Kuula (by a long and very impressive piece, 'The Appletrees'), Lotti, Thos. Morley, Palestrina, Palmgren, Tchaikovsky, Sibelius (by his fine 'Boat song'). Madame Maikki Järnefelt, one of the most justly famous singers in Finland, sang numerous songs by some of the composers named above. She is an artist of high rank, using a beautiful voice in displaying her alluring temperament. As we have said, the audience was enthusiastic, and it was curious to note that at the concert given on June 18, at least, this warm appreciation was taken as a desire for encores, which were readily conceded, nearly every piece in the programme being performed twice.

It was regrettable that during their stay here the Finnish Choir had no opportunity of hearing our best a *cappella* choirs. We feel sure that had they been able to hear them there would have been mutual appreciation. For our part we offer Dr. Klemetti and his Choir the homage of our deepest respect for their admirable achievements, and we trust they will be encouraged to come to us again very soon.

THE ORIGIN OF TUNES MENTIONED BY DICKENS.

The review of Mr. J. T. Lightwood's delightful little book, 'Charles Dickens and Music,' in the February number of the *Musical Times*, raises questions which go beyond the work or its review. 'Nationalism' in music is a subject lately come more to the front, and with it greater need for accuracy in dealing with points of evidence. In this connection I venture to make some remarks upon the review in question. The reviewer accuses Mr. Lightwood of being inaccurate as to the origin of 'Jim Crow' and 'Yankee Doodle.' Mr. Lightwood tells us that 'Jim Crow' was introduced into England by the negro impersonator Rice, who sang it in a sketch at the Surrey Theatre in 1836, and that 'Yankee Doodle' has been traced to Aird's selection, *cir.* 1775 or 1776. There is no disputing these statements. Regarding 'Buffalo Gals,' Mr. Lightwood says that it was sung by the 'Original Female American Serenaders' about 1845. The reviewer states that it is 'not a Christy Minstrel song; it was composed by Henry Russell.'

Mr. Lightwood does not claim for it a Christy Minstrel origin, though he would have been correct if he had said it was sung by them. As a matter of fact it was sung by many troupes of 'serenaders' before the advent of the Christy Minstrels, and in an early copy of it, now before me, in 'Twelve Ethiopian Songs sung by the Serenaders,' a footnote tells the reader that 'The tune of "Buffalo Gals" is taken from an old air by Gluck.' Without entering into this question, it may be distinctly stated that it is not by Russell.

The reviewer says that Captain Cattle's song, 'Lovely Peg' is 'almost certain' to be 'Lovely Peg,' 'Arne's well-known song to Garrick's words in praise of Peg Woffington.' A glance at chapter ix. of 'Dombey' will show that both Mr. Lightwood and his reviewer are at fault; for Dickens tells us that this song, which the captain had selected from many others which had been fluttering on a dead wall in the Commercial Road, 'set forth the courtship and nuptials of a promising young coal-whipper with a certain "Lovely Peg" the accomplished daughter of the master and part-owner of a Newcastle collier.'

The reviewer asserts that 'Believe me if all those endearing young charms' is certainly Irish, while 'Oft in the still night' was as certainly composed by Stevenson. Regarding the former melody, Mr. Lightwood very properly says authorities differ, and that the balance of opinion is in favour of its English origin. Until more is known regarding the history of this air, he is justified in this conclusion.

'Oft in the still night' is also a matter of uncertainty. It was published with Stevenson's harmonies in Moore's 'National Airs' (1818), as 'Scottish'; also it may be mentioned that the poet, in a letter dated November 5, 1816, says that it was done with other songs 'during his (Stevenson's) last moments at Mayfield Cottage.' This does not imply composition of melody, and it is certainly not clear whether Moore or Stevenson worked up this air from some Scottish source.

The reviewer tells us that "'My heart's in the Highlands" is really an Irish air known as "The strong walls of Derry," which was printed in 1740.' The fact is this air was printed by James Oswald in his 'Curious Collection of Scots tunes' in 1740, and at a later date in his 'Caledonian Pocket Companion' under the Gaelic title 'Fàilte na miosg,' which may be translated as 'The salute of the musket.' There is no publication of the air as 'The strong walls of Derry' until much more recent times.

FRANK KIDSON.

CHORAL PRELUDES.

On June 17 Mr. Charles Macpherson was the lecturer at the Musical Association meeting, choosing for his subject 'Choral preludes, ancient and modern.' He alluded to the great interest which was now taken in this form of composition, so that it would be possible for a recitalist to give a whole programme consisting of choral preludes alone without incurring the charge of sameness, there being so wide a variety of styles. After referring to the origin of the words of the chorale in Germany, Mr. Macpherson showed how much

the development of the music was owing to Martin Luther, who successfully established a type of tune giving the lead to hundreds of others from many sources, including old Church melodies, secular tunes, and love-songs.

Owing to the early cumbrous construction of organs, they were unsuited to accompany the choir, and so the instrument was used to give the tone to the priest or choir, and to play between the verses sung by the choir. Frescobaldi, who was noted for his interlude playing, probably owed much to Sweelinck, whom he heard at Antwerp. The choral prelude as an independent art-form began to assert itself when the custom of playing the organ between the verses died out. Sweelinck and Samuel Scheidt, his pupil, paved the way for Buxtehude, Pachelbel, and Böhm. Buxtehude either treated the melody simply, with occasional embellishments, or used fragments of it in the various parts,—according as his fancy suggested; Pachelbel's practice was rather to anticipate each line of the tune by a fugal exposition formed from the notes on that line which appeared in longer notes at its end; and Böhm paraphrased the melody which he accompanied simply but with plenty of interesting movement. He also used the *basso ostinato*. Buxtehude's method might be called brilliant and instrumental, Pachelbel's dignified and voice-like, and Böhm's consistently developed.

Many later composers led up to J. S. Bach, who exhibited in a coherently vitalised form the style of his predecessors. He adopted, however, a fresh standpoint. Instead of taking the melody, as they did, as the sole source of inspiration, he always looked to the words for guidance in his treatment.

The general term 'choral prelude' covered a wide variety of forms. In his sixty-six pieces in Op. 65, Karg-Elert, under the title of 'Choral Improvisations,' included phantasies, preludes, postludes, symphonic pieces, trios, and toccatas. This composer and Max Reger had reproduced the texture and polyphony of Bach in modern idiom, but the former was less angular than the latter, and seemed to show more spiritual insight.

In this country several composers, particularly Sir Hubert Parry, Sir Charles Stanford, Dr. Charles Wood, and Dr. C. H. Kitson, were producing excellent specimens of this form of composition, and we might well be proud of their products.

After the lecture, Mr. Macpherson played in masterly style on the organ at St. George's, Hanover Square, choral preludes by Scheidt (1587-1654), Buxtehude (1637-1707), Pachelbel (1653-1706), Böhm (1661-1733), Walther (1684-1748), Bach, Clausnitzer, Brahms, Ravanello, C. Wood, C. H. Kitson, Stanford, Reger, Karg-Elert, and C. H. H. Parry.

BACH LITERATURE.

The Bach-Jahrbuch for 1912, just issued, contains several remarkable articles. Prof. Werner Wolfheim describes the early MS. (about 1708) he has recently acquired, which contains two unknown pieces by Bach, and many other interesting compositions. One piece is in Bach's autograph. The new works of Bach are given in an appendix. One is a Prelude to the Fugue in A major (Bach-Ges. vol. xxxvi.). It is of little interest, and probably a boyish attempt. The other, also an early but far more important work, is a 'Preludium e Partita del Tuo Terzo di J. S. B.' It consists of an Andante (fugato), Allemande, Courante, Sarabande (with Double), and Air; all the pieces are fresh and melodious, suggesting the Handelian spirit. 'Tuono Terzo' here means F major. In all, the MS. contains eleven pieces by Bach, ten by Böhm, and thirty by other composers.

Of other articles, a disquisition on Bach's motets, by B. F. Richter, deserves special mention. Besides an argument for their intention as funeral music, there is an account of the performances at the Saturday afternoon motets at St. Thomas's Church, Leipsic. Unfortunately, no records remain until the newspaper announcements of September, 1811; since then the *Leipziger Tageblatt* every Saturday has regularly announced the Sunday 'church music' (that is with orchestra) and the Saturday afternoon motets. In 1810 there were eight performances of Bach's motets, and this seems about the average number. 'Sing to the Lord a new-made song' and 'The Spirit also helpeth us' have been

performed much oftener than the others; 'Come, Jesus, come,' the hardest, is least often selected. It should be explained that the motet performances are the affair of the four choir-prefects in rotation; the Cantor has nothing to do with them, either in selection or execution. They are first mentioned in 1694, in terms which show they had long existed even then. In Bach's time accompaniments were used, as Kirnberger has described; afterwards the fashion of unaccompanied singing began, and the difficulty of Bach's motets was much increased. Still, when Mozart visited Leipzig in 1789, the Thomaner were ready to perform 'Sing to the Lord a new-made song.' The famous choir is now so skilled that when a distinguished personage visited the school he was asked which of Bach's motets he would like to hear: the choir without preparation could give any of them. The Jahrbuch contains a list of recent performances of Bach's works; as regards England and France it is strangely deficient.

H. DAVEY.

ROYAL COLLEGE OF ORGANISTS' ANNUAL DINNER.

The Annual Dinner of this well-established institution always draws a distinguished gathering of the profession. This year the function was held on June 5 at the Frascati Restaurant, Dr. C. Harford Lloyd, the president of the College, taking the chair. The speeches, which occupied a large portion of the evening, were pleasantly mitigated by the excellent banquet provided by the caterers. A letter from Dr. Saint-Saëns was read, in which he expressed his regret that he could not be present. Sir Walter Parratt bore testimony to the great educative influence of the College. He spoke on the perennial question of the quality of Church music, and incidentally stated his opinion that while the Church Music Society did some good, it also did a considerable amount of harm. The Society seemed to think that anything that was 300 years old must be good. He advised organists to be catholic in their tastes. He alluded to the attempts being made to get rid of Anglican chants. He was in favour of the partial use of Plainsong, but he did not intend to sacrifice his heritage of beautiful Anglican chants, the product of over 300 years. Sir Frederick Bridge made, as usual, a humorous speech, in which he supported Sir Walter Parratt in his attitude towards Anglican music. Prof. J. C. Buck made some thoughtful remarks in which he said that in these days they should be glad of anything that kept a link with the past, provided it was the right link. Dr. F. G. Shinn, Dr. Alcock, the Dean of Christ Church, Oxford, Sir George Martin, the President, the Rev. Childs Clarke, Mrs. J. S. Curwen, Dr. Harding (hon. secretary), Dr. C. W. Pearce, and Mr. T. Spindler also spoke. There was no music, unless an inadequate attempt to sing the National Anthem may come under that category.

BRITISH MUSIC TRADES CONVENTION.

The annual Conference of this body was held at Buxton on May 23-26. About three hundred members were present. The commodious Empire Hotel was requisitioned for the occasion. The President, Mr. William Rushworth, said that British manufactures of pianofortes had progressed enormously during the last few years. He remarked that one evil they must set themselves to abolish was the stencilling of cheap foreign pianofortes with names that enabled agents to derive an extortionate profit.

Many subjects of interest to the trade were discussed, and Dr. C. W. Pearce read a paper on 'Music as an essential factor in modern education.' Dr. McNaught was to have spoken on 'State aid to music,' but he was unable to attend. On the concluding day Mr. Herbert Brinsmead, the popular secretary, was the recipient of a presentation. It was generally recognised that the success of the Convention was mainly owing to his assiduity and skill.

The townsfolk extended a hearty welcome to the visitors.

THE SAINT-SAËNS CELEBRATION.

As an artistic tribute to a distinguished man, and as an example of his worthiness to receive it, the concert given in honour of Dr. Camille Saint-Saëns at Queen's Hall on June 2 left nothing wanting. Readers of the *Musical Times* know how the esteem in which M. Saint-Saëns is held by English musicians thus found universal expression. At the completion of seventy-five years of musical life he is still doing good service to the Art. The admiration of the musical world on this side of the Channel was ready to find voice, and the active impulse was given by the energies of M. Saint-Saëns's old friend, Mr. Hermann Klein. The response was immediate, a committee of great influence was soon formed, and an invitation was sent to M. Saint-Saëns to attend an orchestral concert that should fully represent him as composer and pianist, and to lend his presence to a special performance of his opera 'Samson et Dalila' at Covent Garden (described in another column). The orchestra engaged for the concert was that of Mr. Thomas Beecham, who conducted. The programme was as follows:

Overture in G to an Unfinished Comedy	<i>Saint-Saëns</i>
Symphony in C minor	<i>Saint-Saëns</i>
Pianoforte concerto in B flat	<i>Mozart</i>
'Serenade'	<i>Saint-Saëns</i>
Scherzo from Pianoforte concerto in G minor	<i>Saint-Saëns</i>
Finale from Pianoforte concerto in F	<i>Saint-Saëns</i>
Fantasia, 'Africa'	<i>Saint-Saëns</i>

'The Overture to a comedy,' which was new to us, dates from 1854. It is fresh in inspiration, neatly turned and neatly scored. In many ways M. Saint-Saëns is the French Mozart. The remainder of the music in the programme was familiar, and does not call for exhaustive comment. It gave a comprehensive view of M. Saint-Saëns's instrumental style, which combines the French spirit, dignity of thought, force of expression, and a respect for classical form. His universality could scarcely have been better exemplified. As a pianist he claimed our wonder. The grace of style, technical finish, and youthful ardour of his playing were nothing less than extraordinary in a man of seventy-eight years. Full recognition of his genius was made by the audience, and utmost enthusiasm prevailed throughout.

In the interval, Sir Alexander Mackenzie made a short speech and read the following address:

TO CAMILLE SAINT-SAËNS.

We, the undersigned, desire to offer you our sincere and cordial congratulations on attaining the seventy-fifth anniversary of the commencement of your distinguished career, reckoned from the date when, at the age of two-and-a-half years, you received your first lesson in pianoforte-playing.

It is a source of especial gratification to us that the public celebration of this interesting event should be held in England. Your artistic association with this country has now endured more than forty years, and your presence here at regular intervals, whilst ever enhancing our appreciation of your supreme gifts, both as a composer and an executant, has helped not a little to strengthen the musical 'entente' between your great land and our own.

Moreover, your fame during that period has become universal. Amid the varied developments of modern music, you have worthily upheld the highest traditions of your national Art: you have been the champion of its cause and carried its classic banner from triumph to triumph. With 'progress' for your watchword and with unique versatility, you led the advance of French music in every branch, and you are justly acknowledged to-day to be its most gifted and most exalted representative.

We share in ample measure the satisfaction which you must feel in being still able to take an active part in the execution of an exacting concert programme on the occasion of this remarkable Jubilee; and we trust that you may yet be spared for many years to crown with further successes your long and brilliant career.

The composer was then presented with a magnificent laurel-wreath, and responded with a few words spoken in French.

London Concerts.

A GERMAN CHOIR CONCERT.

At Queen's Hall, on May 29, an interesting concert was given on behalf of the Kaiser's Jubilee Fund for the relief of Germans living in Great Britain and Ireland. Attention was centred upon the singing, *en masse*, of the four chief German choirs of London—the 'Liedertafel,' the 'Liederkranz,' the 'Freundschaft,' and the West London Choir, numbering in all about 200 voices. The conductors were Herr Schröder and Dr. Kern, Prof. Max Laistner being unfortunately prevented from sharing these duties by indisposition. The choir was well-balanced, and sang with good tone and enunciation, and a vigorous style. Except for some jerkiness and roughness in the climaxes the singing was of a high order. At times, however, one missed that wonderful resonance, smoothness, and delicacy of tone so long associated with our best English male choirs. Herr Schröder secured a delightful performance of Goldmark's 'Frühlingsnetz,' a well-written piece for male choir, pianoforte, strings, and four horns. In Brahms's 'Wiegenlied' and the old German folk-song 'Untreue' (unaccompanied) the choir sang with great charm and delicacy. The soloists of the concert were Miss Elena Gerhardt, who again upheld her great reputation, Madame Sobrino, Herr Karl Mott, and Herr Bronislaw Hubermann (violinist). Pieces for string orchestra were conducted by Herr Schröder, and the concert concluded with a performance of Kremser's 'Alfriederländisches Dankgebet' for choir and organ, a favourite piece with the Kaiser.

LONDON SYMPHONY ORCHESTRA.

The recent concerts of the series given by the London Symphony Orchestra have been of exceptional interest. On May 26, for instance, Strauss's 'Also sprach Zarathustra' was performed under Herr Mengelberg, with the full brilliance and glowing warmth that we have learnt to expect from his Strauss interpretations, especially with these players. Under his direction, Tchaikovsky's R flat minor Pianoforte concerto was made more dignified and less flashy and sentimental than it usually appears. M. Josef Lhevinne's pianoforte-playing contributed to this flattery of the music. It was broad, majestic, full of proud spirit, and of course a fine specimen of technical power. Weber's 'Der Freischütz' Overture and Beethoven's fifth Symphony completed the programme.

At the concert on June 2, Herr Mengelberg gave us his reading of Tchaikovsky's fifth Symphony, in which he employed all his individuality, his sense of climax, and his art of bringing out musical design. The ably-written Pianoforte concerto by Mr. Haydn Wood (produced at a recent Patron's Fund Concert) was played with skill and enthusiasm by Miss Tina Lerner. The 'Meistersinger' Overture and a Concerto Grosso of Handel added further to the enjoyment of the evening.

On June 9 we had the privilege of one of those choral incursions from Vorkshire that periodically remind us of our deficiencies in the South. The Leeds Philharmonic Chorus co-operated with the Orchestra in the performance of Elgar's 'The Music-Makers' and Beethoven's Choral Symphony. The singing in the cantata was highly pointed and shaded, and in this formed a suitable choral background to the high artistry of Miss Muriel Foster as the soloist. The Symphony was given in the manner with which we have become familiar through such occasions, and which needs no description. Herr Nikisch was at his best in the instrumental movements. The solo parts were taken by Miss Carrie Tubbs, Miss Alice Lakin, Mr. Alfred Heather, and Mr. Thorpe Bates.

M. Paderewski was doubtless the chief attraction on June 16, when the hall was practically full, but his performance of Beethoven's 'Emperor' Concerto was not ideal. It lacked spontaneity and charm, and it was dominated by the personality of the exponent at the expense of the music. The concert was made memorable, however, by the splendid interpretation of the 'Eroica' Symphony, given under Herr Nikisch's direction.

CHAMBER CONCERTS.

A new Quartet in E minor by Dr. Ethel Smyth was brought forward by the London String Quartet at Bechstein Hall on May 23, and heightened our respect for the composer's virile imagination and resourceful power. The variety and sustained interest of the ideas and the skill of their working-out were remarkable. The performance was excellent.

Mr. James Friskin's Pianoforte quintet in C minor, Op. 1, was played by the Wessely String Quartet at Bechstein Hall on May 24, with Miss Katherine Goodson as pianist.

Smetana's Pianoforte trio in G minor, a work that is well worth an occasional hearing, was played with their accustomed spirit by the London Trio (Mr. Louis Peschke, Mr. W. E. Whitehouse, and Madame Amina Goodwin) at Æolian Hall on June 4.

Ravel's ever-welcome Quartet in F was played admirably by the English String Quartet at Bechstein Hall on June 11. Mozart's Quartet in G minor and Schumann's in A major made up a well-chosen and a well-performed programme. At the second concert given by these players, which took place on June 18, a new String sextet by Mr. Frank Bridge (the viola player of the Quartet) was produced with the co-operation of Mr. Ernest Tomlinson (second viola) and Mr. Felix Salmon (second violoncello). It is a ripe, thoughtful, and effective work, full of inventiveness and skilful writing.

Signor Tamini, the robust tenor, showed a considerable improvement of style at Queen's Hall, on May 27. He sang 'Rachele, allor che iddio,' from Halévy's 'L'Ebreu,' and the love-song of Siegmund from 'Die Walküre,' with some distinction. The accompaniments were played by the London Symphony Orchestra, under the direction of Signor Tullio Serafin, who also conducted spirited performances of Strauss's 'Till Eulenspiegel,' and other works. A 'Nocturne' by Martucci was heard for the first time in England.

The Wagner Centenary Concert on May 22, coming as an anti-climax to the Covent Garden celebrations, did not crowd the Albert Hall, but the audience was large and enthusiasm ran high. A long programme of the familiar Wagner-night type was given by the London Symphony Orchestra, inspired to its best efforts by Herr Mengelberg's admirable conducting. Mr. John Coates sang the 'Preislied' from 'Die Meistersinger' and the two forging-songs from 'Siegfried.' During the interval Mr. Louis N. Parker delivered an address.

An excellent impression was made by the compositions of Mr. Percy Sherwood that were heard at Steinway Hall on May 22, when he and Mr. Hans Neumann (violinist) gave a concert. His Pianoforte trio in F sharp minor, played by the concert-givers and Mr. Percy Such (violoncello), revealed considerable individuality of manner and a useful technique. A Barcarolle for pianoforte, and several songs given by Mr. Joseph Ireland, were also in the programme. Mr. Sherwood is a professor at the Dresden Conservatoire of Music.

Miss Isolde Menges again played with rare skill and beauty of expression at Queen's Hall on May 23, when she gave a concert with the London Symphony Orchestra under Herr Mengelberg. Many passages in Brahms's Violin concerto were interpreted to absolute perfection.

The fertile, but scarcely deep, imagination of Mr. Henry Hadley, the American composer, has found vent in a number of orchestral works, some of which were introduced to London on May 23, at Queen's Hall. The largest of these was a symphony, 'The seasons,' in four indeterminate, but often poetic and picturesque movements. Other new works were an overture, 'In Bohemia,' and a Symphonic Fantasia in E flat. The London Symphony Orchestra played, and Mr. Hadley conducted. Miss Tina Lerner played Grieg's Pianoforte concerto admirably.

Mr. Wladimir Rozing, a tenor from Russia, showed outstanding powers at the Albert Hall on Sunday, May 25. Mr. Mischa Elman and Miss Alice Verlet appeared at the same concert.

Another of their unequalled Trio concerts was given by MM. Thibaud, Casals, and Bauer at Queen's Hall on May 26. The programme consisted of the Trios of Brahms in C minor (Op. 101), Saint-Saëns in F major (Op. 18), and Tchaikovsky in A minor.

The cult of the Madrigal is not widespread in London, but there are corners where that hardy plant flourishes. One is tended by the Oriana Madrigal Society, under the conductorship of Mr. Charles Kennedy Scott. On May 27 a concert, in which 'madrigals, ayres, roundes,' &c., played the chief part, was given by this organization at Westminster Cathedral Hall. Ellis Gibbons's 'Long live fair Oriana,' Pilkington's 'The messenger of the delightful Spring,' di Lasso's 'O let me look on thee,' and 'Matona, lovely maiden' were among the many delightful specimens of the old school that were presented, and modern choral writing was represented by Parry's 'Come, pretty wag, and sing' and 'How sweet the answer,' Elgar's 'Evening scene' and 'Weary wind of the West,' and other examples. The singing was characterized by its excellence of tone, its unity, and expressive power.

The 'Prize' Symphony of Richard Wuerst was made the chief number in the programme of the concert given at Queen's Hall on May 28 by the Royal Engineers' String Band under the direction of Mr. Neville Flux.

The concerts of the Folk-song Quartet are always interesting and refreshing. That given at Æolian Hall on May 29 was additionally so on account of five new works by Dr. Walford Davies that were given for the first time. The carols 'The seven virgins' (unaccompanied) and 'Magdalen at Michael's gate' admirably displayed his fancifulness and ingenuity of idea and his peculiar aptitude for expressing religious faith in simple and almost light musical terms. The other pieces were 'Come live with me,' 'Come, my children,' and 'Love's tranquillity.' Interesting Preludes by Debussy, some from the recently issued 'second book,' were played with fascinating effect by Dr. Ernest Walker.

Dr. Plewka-Mlewczynski's Oratorium Symphonium 'Res Ultima' Quatuor, heard under his direction at Queen's Hall on May 30, proved to be such simple-minded music that it is difficult to consider it in relation to its text. Its invention was fluent, as also was the composer's use of prolonged melodic sequences. The exponents were the Smallwood-Metcalf Choir, Madame d'Onyszkiewicz, Mr. Frederick Blamey, Mr. Humphrey Bishop, and the London Symphony Orchestra.

A delightful programme of French *chansons*, and of songs by French composers, was given by M. Gustave Ferrari at Bechstein Hall on June 3. The artists were Mr. Gordon Cleather and a small and clever company of lady vocalists, who sang in costume. The modern compositions included 'Le jet d'eau,' for solo and choir, by Charpentier. M. Louis Fleury, M. Albert Cazabon, and M. Ferrari played an Andante and Scherzo for flute by Henri Raband.

Renewed admiration for the playing of the South Hampstead Orchestra and for the high ability of Mrs. Julian Marshall as an instructor and director of orchestral forces was felt at Queen's Hall on June 3, when this organization gave an interesting concert. The performance of Dvorák's 'New World' Symphony gave full effect to its beauty and freshness, and an excellent account was given of Brahms's 'Tragic' Overture and Tchaikovsky's Violin concerto, in which Herr Kreisler was soloist.

'Cleopatra,' a one-act opera by Mr. Julius Harrison, was produced by Miss Florence von Etlinger's School of Opera, at 60, Paddington Street, on June 4.

The third and last of the Song and Sonata Recitals given by Mrs. George Swinton (vocalist), Mr. Paul Kochanski (violinist), and Mr. Hamilton Harty (pianist), took place at Bechstein Hall on June 10. The Sonatas were that

of Brahms in A and the 'Kreutzer' of Beethoven. The songs included Lieder and Mr. Harty's 'By the bivouac's fitful flame' (Whitman). As before, everything was admirably performed.

An interesting concert of the Beecham Orchestra at Queen's Hall on June 13 served as the début of Miss Florence Macbeth, who succeeded in justifying an advance reputation as a *coloratura* singer of exceptional gifts. In Délibes's 'Bell song' she displayed astonishing ease of vocalisation and attractive purity of voice. The orchestra, under Mr. Beecham's direction, played Rimsky-Korsakoff's 'Antar' Suite, Stanford's seventh Symphony (which it was pleasant to hear again), and Debussy's 'Printemps.'

Songs by Ivor Novello occupied a considerable share of the programme of a miscellaneous concert given by Madame Clara Novello Davies at Æolian Hall on June 13.

STUDENT CONCERTS.

It speaks well for the scope and efficacy of the teaching at the Royal College of Music that Debussy's G minor Quartet was not only admitted into the programme of the Chamber Concert on June 5, but played with ready skill by four students. Brahms's C minor Pianoforte trio was also included, and good selections of solo music were given by Miss Ruby Shepherd, Miss Alice Gear, Miss Dora Horner (vocalists), Mr. Geoffrey Leeds (organist), and Mr. Harold Muslin (violinist).

The terminal orchestral concert of the Royal Academy of Music took place at Queen's Hall on June 17, under the direction of Sir Alexander Mackenzie. Considerable inventiveness and skill in orchestration were displayed in Mr. Eric Grant's 'Scherzo,' the only novelty in the programme. The soloists who appeared were Miss Harriet Cohen, a clever young pianist, Miss Katherine Dyer, Miss Ivy Holt, Miss Clara Jones, and Mr. Powell Edwards (vocalists), Miss Edith Abraham (violinist), Mr. Horace Perry (organist), and Miss Gwladys G. Lemon (pianist.)

VOCAL RECITALS.

Miss Betty Callish, Æolian Hall, May 21—'Les Cloches' and 'La flûte de Pan,' Debussy.
Miss Pattie Hornsby, Bridgewater House, May 22—'The blackbird's song,' Cyril Scott.
Miss Maggie Teyte, Queen's Hall, May 22—'La chevelure,' Debussy.
Mr. Paul Reimers, Bechstein Hall, May 22—'Was will die einsame Thräne,' Schumann.
Miss Gertrude Lonsdale, Æolian Hall, May 22—Songs by Easthope Martin and Julius Harrison.
Mr. Paul Draper, Bechstein Hall, May 22—'Weinachtslied,' 'Komm, süsser Tod,' and 'Frohe Hirten,' Bach.
Mr. Thornely Gibson, Bechstein Hall, May 23—'Trépak' and 'La chambre étroite,' Moussorgsky.
Herr Manitto Klitgaard, May 23—Danish Songs, Lembrecke and Lange-Müller.
Miss Joyce Douglas, Bechstein Hall, May 27—'Arie der Andromache,' Max Bruck.
Miss Helga Petri, Æolian Hall, May 27—'Tarantella Napolitana,' Rossini.
Miss Arnold Stephens, Bechstein Hall, May 27—'La Procession,' César Franck.
Madame Mys-Gmeiner, Bechstein Hall, May 28—'Kindertotenlieder,' Mahler.
Madame Mackenzie Fairfax, Æolian Hall, May 28—'O don fatale,' from 'Don Carlos,' Verdi.
Madame Jerebtzoff-Andreef, Bechstein Hall, May 29—Russian Songs.
Miss Adelina Fera, Bechstein Hall, May 30—'Mon cœur s'ouvre à ta voix,' Saint-Saëns.
Mr. Fraser Gange, Bechstein Hall, June 2—'Once at the Angelus,' Clusam.
Mr. Whitney Mockridge, Æolian Hall, June 2—'Der Gärtner,' Wolf.
Miss Christine d'Almayne, Æolian Hall, June 3—'Suicidio' from 'La Gioconda,' Ponchielli.

- Miss Mavis Wingfield, Æolian Hall, June 5—'Der Doppelgänger,' *Schubert*.
 Miss Carmen Hill, Miss Agnes Nicholls, and Mr. Campbell McInnes, Bechstein Hall, June 5—Songs by Mr. Graham Peel.
 Miss Wilma Sanda, Steinway Hall, June 5—German Folk-songs.
 Miss May Sansom and Miss Dorothy Daw, Broadwood's, June 6—'Deh Vieni,' *Mozart*; *Waldwanderung*, *Grieg*.
 Mr. Arthur Alexander, Æolian Hall, June 6—'Dichterliebe,' *Schumann*.
 Herr Sven and Fräulein Scholander, Bechstein Hall, June 7—Swedish and German Folk-songs, with lute accompaniment.
 Miss Irene St. Clair, Bechstein Hall, June 9—Songs by Auguste Holmes.
 Mr. Hugh Peyton, Bechstein Hall, June 9—'Le chevalier Belle-Étoile,' *Augusta Holmes*.
 Mr. Robert Chignell, Æolian Hall, June 9—'Liederkreis,' *Schumann*.
 Miss Raymond Amy, Æolian Hall, June 10—'Dans les ruines d'une abbaye,' *Fauré*.
 Miss Elena Gerhardt, Queen's Hall, June 10—'Rose, softly blooming,' *Spohr*.
 Mr. Reginald Dawson, Broadwood's, June 10—Song-cycle, 'An idyll of love,' *Donald McHardy*.
 Miss Sara Silvers, Steinway Hall, June 10—'Et in unum deum,' *Bach*.
 Miss Ida Drummond, Æolian Hall, June 10—'Rastlose liebe,' *Schubert*.
 Miss Paolina Lawrence, 66, Pont Street, June 11—'Memories,' *Hadow*.
 Miss Jean Waterston, Æolian Hall, June 12—'Chansons de Bilitis,' *Debussy*.
 Mr. Victor Beigel, Bechstein Hall, June 12—'Songs of Sappho,' *Emerson Whithorne*.
 Miss Elena Gerhardt and Mr. Paul Reimers, Bechstein Hall, June 13—Duets by *Schumann*, *Dvořák*, and *Brahms*.
 Miss Marietta Amstad, Bechstein Hall, June 16—Old French Chansons.
 Miss Clarice Howard, Steinway Hall, June 17—'L'ultima canzone,' *Tosti*.
 Miss Silvia and Mr. Luigi Parisotti, Bechstein Hall, June 17—'Voi lo sapete,' from 'Cavalleria rusticana,' *Mascagni*; 'Vittoria,' *Carissimi*.
 Miss Patricia Plowman, Steinway Hall, June 18—Aria of the Queen of Night, from 'The magic flute,' *Mozart*.
 Miss Julia Culp, Bechstein Hall, June 19—'Ständchen,' 'Du bist die Ruh,' and 'Ave Maria,' *Schubert*.
 Mr. and Mrs. Dennis Drew, Bechstein Hall, June 19—'Songs of Sir Trystan,' *Elsa Friebel*.
 Miss Christian Keay, Æolian Hall, June 19—'Zigeunerlieder,' *Brahms*.
 Miss Ella Pollock, Bechstein Hall, June 20—'Air de Lia,' from 'L'enfant prodigue,' *Debussy*.
 Fräulein Augusta Schacht, Bechstein Hall, June 20—'Wie einst' and 'Wie Reizend bist du,' *Marx*.

PIANOFORTE RECITALS.

- M. Hans Ebell, Bechstein Hall, May 21—Sonata in F minor, *Brahms*.
 Miss Ruby Holland, Bechstein Hall, May 21—Fantaisie in C minor, *Mozart*.
 Countess Hélène Morsztyn, Æolian Hall, May 23—'Variations sérieuses,' *Mendelssohn*.
 Mr. Edwin Fischer, Bechstein Hall, May 23—Concert-piece in D minor, *Geoffrey Toye*.
 Mr. Egon Petri, Æolian Hall, May 24—Chromatic Fantasia and Fugue, *Bach*.
 Miss Guiomar Novaes, Bechstein Hall, May 26—Twenty-four Preludes, *Chopin*.
 Mr. Wesley Weyman, Steinway Hall, May 27—Rhapsodie, Op. 11, No. 2, *Dohnányi*.
 Mr. Alexander Raab, Queen's Hall, May 29—'Waldstein' Sonata, *Beethoven*.
 Mr. Charles Anthony, Æolian Hall, May 29—Preludes, *Debussy*.
 Mr. Herbert Fryer, Queen's Hall, May 30—'Moonlight' Sonata, *Beethoven*.

- M. Josef Lhevinne, Steinway Hall, May 30—Variations on a theme by Paganini, *Brahms*.
 M. de Pachmann, Queen's Hall, May 31—Sonata in F sharp minor, *Schumann*.
 Mr. Hans Ebell, Bechstein Hall, May 31—Sonata in B flat minor, *Glazounoff*.
 Miss Gertrude Peppercorn, Æolian Hall, June 2—'Études symphoniques,' *Schumann*.
 Miss Fanny Davies, Æolian Hall, June 3—D minor Concerto, *Bach* (with string orchestra).
 Misses Elsa and Cecilia Satz, Bechstein Hall, June 3—Sonata in D for two pianofortes, *Mozart*.
 Mr. Louis Edger, Steinway Hall, June 4—Sonata in A major, *Beethoven*.
 Mr. Eugen d'Albert, Queen's Hall, June 5—Sonata appassionata, *Beethoven*.
 Miss Katherine Goodson, Bechstein Hall, June 5—Sonata in A flat, Op. 110, *Beethoven*.
 Mr. Arthur Rubinstein, Bechstein Hall, June 6—'Carneval,' *Schumann*.
 Herr Ernst von Dohnányi, Æolian Hall, June 7—Sonata, Op. 111, *Beethoven*.
 Miss Kate Friskin, Æolian Hall, June 11—'Davidsbündler,' *Schumann*.
 Mr. Lloyd-Powell, Queen's Hall, June 11—'Emperor' Concerto, *Beethoven* (with the London Symphony Orchestra under M. Safonoff).
 M. de Pachmann, Queen's Hall, June 11—A Chopin programme.
 Miss Ruby Holland, Bechstein Hall, June 11—'Faschings-schwann,' *Schumann*.
 Mr. Walter Morse Rummel, Æolian Hall, June 12—Twelve Preludes (second book), *Debussy*.
 Miss Mathilde Verne, Queen's Hall, June 12—Concerto in A minor, *Schumann* (with the Queen's Hall Orchestra under Herr Nikisch).
 Miss Ella Mackenzie, Æolian Hall, June 16—Chromatic Fantasia and Fugue, *Bach-Busoni*.
 Miss Isolde Menges (violinist), Queen's Hall, June 6—Sonata in D minor, *Brahms*.
 Miss Beatrice Harrison (violinist) and Mr. Eugen d'Albert (pianist), Bechstein Hall, June 6—Sonatas by *Beethoven* (A major), *Brahms* (E minor), and *Saint-Saëns* (C minor).
 Mr. Mischa Elman (violinist), Queen's Hall, June 7—Concerto in F sharp minor, *Ernst*.
 Madame Mary Boyer (vocalist)—'Chanson triste,' *Duparc*.
 M. Jan Ehrhard (pianist) and M. Johannes Wall (violinist)—Sonata in C major, *A. Dutilleul d'Oran*.
 Æolian Hall, June 11.
 Miss Helen Sealy (violinist), Bechstein Hall, June 12—Sonatas, Op. 12, Op. 96, and the 'Kreutzer,' *Beethoven* (accompanied by M. Safonoff).
 Miss Isolde Harvey (violinist and vocalist), Queen's Hall, June 12—Concerto, *Mendelssohn* (with the London Symphony Orchestra under Herr Winderstein).
 Mlle. Chaminade and a Pianola, Æolian Hall, June 16—Duo Symphonique, *Chaminade*.
 Mr. Charles Anthony, Æolian Hall, June 18—'Études symphoniques,' *Schumann*.
 Miss Enid Brandt, Bechstein Hall, June 18—Sonata in F minor, *Brahms*.
 Madame Rose Koenig, Leighton House, June 19—Wagner transcriptions.
 Miss Emma Barnett, Steinway Hall, June 20—'Musical landscapes,' *John Francis Barnett*.
 Mr. Leonard Borwick, Æolian Hall, June 20—Transcriptions of 'L'après-midi d'un faune' and 'Fêtes,' *Debussy*.

OTHER RECITALS AND CONCERTS.

- Miss Alma Moodie (violinist, age fourteen), Sutherland Lodge, May 22—'Symphonie Espagnole,' *Lalo*.
 Signor Salvatore Secchi-Sanna (violinist), May 23—Sonata in F major, *Grieg*.
 Miss Ethel Maas (vocalist)—'Blackbird's song,' *Cyril Scott*; Mr. Maurice Warner (violinist)—Movements from Suite in E, *Goldmark*; Mr. Victor Buesst (pianist)—'Prelude, Chorale, and Fugue,' *César Franck*; Bechstein Hall, May 26.

Mr. David Levine (pianist)—Sonata No. 3, in C, *Beethoven*; Miss Marguerite Le Mans (vocalist)—'Chansons de Miarka,' *M. A. George*; Mr. Philip Levine (violinist)—Sonata in A, *Brahms*; Æolian Hall, May 27.
 Madame Sobrino (vocalist)—'Kling,' *Strauss*; Señor Sobrino (pianist)—Sonata in G minor, *Schumann*; Bechstein Hall, May 28.
 Miss Erna Schulz (violinist) and Mr. Louis Edger (pianist), Bechstein Hall, May 28—Sonata in G minor, *Edger*.
 Miss Kathleen Purcell (harpist), Æolian Hall, May 28—Concerto in C for flute and harp, *Mozart*.
 Miss Helen McGregor (violinist), Æolian Hall, May 30—Sonata in A major, *Fauré*.
 Mlle. Renée Feutray (vocalist)—'Frauenlebe und Liebe,' *Schumann*; M. Bonnemain (violinist)—Sonata, *César Franck*; Bechstein Hall, May 30.
 The Misses Eyre (instrumentalists and vocalists), Æolian Hall, May 31—Pianoforte Trio in F, *Dvořák*; vocal trios.
 Miss Beatrice Formby (violinist) and Miss Marjorie Adam (pianist), Bechstein Hall, June 2—Suite in D minor, *York Bowen*.
 Professor G. Wille (violinist), Bechstein Hall, June 4—Suite No. 3, *Bach*.
 Mr. Boris Hambourg (violinist), Æolian Hall, June 4—Concerto in E minor, *Hermann Grädener*.
 Mr. Arnold Trowell (violinist), Bechstein Hall, June 4—Suite in D minor, *Bach*.
 Mr. Alfred Kastner (harpist), Steinway Hall, June 6—'The tear,' *John Thomas*.
 Miss Daisy Kennedy (violinist) and Mr. Hans Ebell (pianist), Bechstein Hall, June 13—Sonata, Op. 59, *Cyril Scott*.
 Mlle. Valentina Crespi, Bechstein Hall, June 14—Concerto in G minor, *Bruch*.
 Miss Myra Jerningham (pianist) and Miss Marjorie Hayward (violinist), Æolian Hall, June 17—Sonata in G major, *Nicholas Gatty*.
 Mr. Bronislaw Huberman, Queen's Hall, June 17—Sonata in A major, *Beethoven*.
 Mr. David and Madame Clara Mannes (violinist and pianist), Bechstein Hall, June 17—Sonata in A, *César Franck*.

Suburban Concerts.

The string orchestra of the Croydon Conservatoire of Music gave a concert in the large Public Hall on June 13, under the conductorship of Mr. W. H. Reed. The programme included three pieces by Henry Purcell, Handel's Concerto for strings in G minor, Ole Olsen's 'Petite Suite' for pianoforte and strings (the solo part being played by Miss J. M. Fennings), and three movements from Dvořák's Serenade in E, Op. 22. Solos were contributed by various students, and Miss Grace Humphrey acted as accompanist.

St. Chad's (Haggerston) Choral Society gave an interesting concert at St. Margaret's Institute, Leytonstone, on June 5. Dunhill's 'Tubal Cain' was the chief choral number in a programme that included Fanning's 'The miller's wooing,' 'Song of the Vikings,' and 'Moonlight,' Lee Williams's 'Song of the Pedlar,' and de Pearsall's 'When Allen-a-Dale went a-hunting.' A number of soloists assisted, and the conductor was Mr. James W. Coleman.

The programme of the choral concert given at City of London College on June 5 consisted of a selection from 'St. Paul,' Dr. Charles Harris's 'Pan,' and miscellaneous numbers. Excellent results were secured under Mr. G. Day-Winter's conductorship. The principals were Miss Eva Day-Winter, Miss Gladys Day-Winter, Mr. Holden Heywood, and Mr. Walter Rose.

The St. John's Choral Society terminated its season on May 23, with a praiseworthy performance of Coleridge-Taylor's 'A tale of Old Japan,' under the direction of Mr. Harold Jenner. The choral portions were attractively sung, and good work was done by the soloists, Madame Gertrude Henshaw, Miss Palgrave Turner, Mr. George Brierley, and Mr. Frederick Nowell. A miscellaneous programme followed.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The ninth annual series of the Theatre Royal Promenade Concerts, which were inaugurated on June 2 and concluded June 21, helped to prolong our local musical season. These excellent and most interesting orchestral concerts are carried on as hitherto under the direction of Mr. Max Mossel, the conductor being Mr. Landon Ronald. The orchestra of about sixty-five performers is the best equipped yet heard at the promenades, and is principally composed of local professional players, augmented by a contingent of Dutch instrumentalists from the orchestras of Amsterdam and The Hague, the leader being Mr. T. H. Smith, an excellent local violinist, and the accompanist Mr. G. H. Manton. The new works introduced were few and not very important; on the other hand we had again excellent performances of Elgar's second Symphony and the 'Enigma' Variations, never heard here under better conditions. Among the principal artists were many new-comers, whose efforts were greatly appreciated. The list comprised Mesdames Ada Forrest, Elizabeth Munthe-Kaas, Dora Gibson, Rosina Buckman, Bettina Freeman, Leah Felissa, Lillian Stiles-Allen, Violet Oppenshaw, Messrs. Charles Mott, George Baker, Sidney Stoddard, and Reginald Herbert (vocalists); Miss Irene Scharer, Miss Myrtle Meggy, Messrs. Egon Petri, Theodore Szanto, and Percy Grainger (pianists); Miss Daisy Kennedy, Miss Ilse Veda Duttlinger, Messrs. Daniel Melsa, Adolf Metz; and Max Mossel (violinists), Mr. Boris Hambourg and Mr. W. H. Squire (violincellists).

Our veteran musician Mr. W. C. Stockley has just issued, in book form, an interesting account of his life in Birmingham, under the title 'Fifty years of music in Birmingham.' A detailed account is given of all the works he conducted both in connection with the Festival Choral Society and his own orchestral concerts. He came to Birmingham as early as 1849, and in 1856 was appointed conductor of the Festival Choral Society as successor to Mr. Stimpson, severing his connection with this Society in 1895. His first orchestral concert he held in the Town Hall, December 11, 1873, and his last, March 11, 1897.

BOURNEMOUTH.

The summer season has opened with considerable éclat and with little abatement of the high-pressure that characterized the winter series of concerts. But the two seasons, despite a certain resemblance, have their points of dissimilarity; for whereas orchestral music largely predominates during the winter months, the present season, on the other hand, brings us a bigger proportion of miscellaneous concerts. These latter, therefore, have first claim upon our notice.

On May 19 those two sterling artists, Kreisler and Backhaus, gave a joint recital which was highly appreciated, albeit the programme was hardly of that commanding interest that would best harmonize with the lofty ideals and uncommon talents of the performers. A few days later a concert was given by Madame Liza Lehmann, Miss Nancy Price, Miss Kathleen Peck, and Mr. Powell Edwards; and on May 31 a recital on somewhat analogous lines to the foregoing was given by Mr. Julius Walther, with whom were associated some lesser-known artists. Much interest was aroused by the announcement of a visit on June 5 from that strongly temperamental violinist, Mr. Mischa Elman, whose playing is so generally admired for its ardent warmth. Another young player, Melsa, who furnishes evidence that in due time he will achieve greatness, was heard to manifest advantage on June 13, when, in conjunction with the orchestra, he played Bach's magnificent Violin concerto in E major with delicious assurance; his performance of the familiar Max Bruch Concerto in G minor unexpectedly revealed a few signs of immaturity.

When all is said and done, however, the outstanding event of the month was the Wagner Centenary Concert, which took place on the evening of June 10. Mr. Dan Godfrey, with the valuable assistance of Miss Carrie Tubb,

Mr. Frank Foster, and Mr. Thorpe Bates, was enabled to present an unusually fine and enterprising programme, and in the result it proved to be the most successful feature of the current season, so far as this has gone. The entire third scene from the third Act of 'Die Walküre' came as a complete novelty to a Bournemouth audience, and the real magnificence of the orchestral playing—the excellences of which were by no means restricted to this extract alone—coupled with the solid worth of the singing, afforded ample excuses for the unrestrained enthusiasm which the splendid performance evoked. Reference must not be omitted to one of the factors in the success of the concert, namely, the clever programme notes from the pen of that unequalled authority upon matters Wagnerian, Mr. W. Ashton Ellis. Altogether it was an event which will long be remembered in the town.

The summer series of symphony concerts once more pursue the even tenor of their way, and if allowance is made for the fact that the programmes are avowedly popular (in the best sense of the word) and, to a certain extent, unambitious in scope, still there has been much to listen to of a thoroughly enjoyable nature. At one of the concerts Wagner's lovely 'Siegfried Idyll' was played under similar conditions to those at its first performance, that is to say, with an orchestra of seventeen performers—an experiment which was certainly justified by the charm of the result. The instrumental soloists, who, in accordance with the custom at these concerts, are drawn from the orchestral ranks, have performed with marked ability, the following being the names of those who have appeared:—Mr. Montague Birch (Mendelssohn's Capriccio Brillant for pianoforte and orchestra), Mr. F. King-Hall (two movements from Vieuxtemps's Violin concerto No. 4), Mr. Albert Smit (a Violoncello concerto by De Swert), and Mr. Jean Gennin (Concertstück for flute and orchestra by Hofmann). Vocal relief has been supplied by Mr. Arthur Strugnell and Miss Nora Read.

DEVON AND CORNWALL.

THE THREE TOWNS.

Nothing of particular interest claims attention in the Three Towns in a review of the musical life of the past month. The summer season of outdoor entertainment has been inaugurated on the usual standard. Military band performances on the Hoe Promenade—and, if precedent be followed, in the public parks—will engage the resident Army and Navy bands; concerts are given daily in the Pier Pavilion, with weekly band performances. Otherwise musical enterprise is sleeping, and only festival services in the churches carry on the tale in any degree.

The Plymouth Orpheus Male Choir entered the lists at the Bristol Competitive Festival on May 19, and not only won the first prize against two other competing choirs, but were accorded the highest praise by the adjudicator, Dr. Walford Davies. One of the test-pieces, 'A song of the bard,' by Julius Harrison, could only be described as *outré* and exceptionally difficult, but in intonation and accuracy the Plymouth singers, conducted by Mr. David Parkes, were perfect. They gave a beautiful performance of each piece, and are to be encouraged to further efforts.

DEVONSHIRE TOWNS.

The hard-working and high-purposed members of Exmouth Choral Society, led by their hon. conductor, Mr. Raymond Wilmot, sang the 'Hiawatha' trilogy on March 21, assisted by a small band. The choral singing was of beautiful quality, expression and technique both receiving good attention. The principals were Miss Nina Pine Coffin, Mr. Roland Huyshe, and Mr. Walter Belgrove; Miss Ruby Davy led the band.

Crediton Musical Society performed 'The Messiah,' on May 22, conducted by Mr. N. J. Byng Johnson. The choruses were admirably sung, and the soloists were Miss Edith Trew, Miss Amy Holman, Mr. J. Dean Trotter, and Mr. Herbert Tracey. Mr. A. R. Trevithick, of Exeter, presided at the organ.

The Isca Glee Singers (Messrs. W. J. Cotton, A. G. Willis, W. F. Crabb, and W. J. Belgrove) sang at the Ladies' Evening of the Exeter Constitutional Harmonic Society, on May 23. Others who contributed were the Misses R. Trippe and W. Tanner, and Mr. Charles Harvey (songs), Mr. W. E. Mead (violin solos), and Mr. Frank Kerley (at the pianoforte).

On June 11 Mr. de Blois Rowe produced, at Tavistock, his new comic opera 'A Mad Night, or the Nürnberg Doll.' This was the second opera brought out by Mr. Rowe in his native town, and it marked a distinct advance in the standard of the music and general scheme. The first Act was the most important musically, and in the last Act was a beautiful song for the (only) female part. This was sung with good effect by Miss Mary Groser, who sustained the part excellently throughout. The other characters were taken by Mr. T. F. Dunstan, Mr. T. M. Beer, and Mr. S. C. Pearce. A small band assisted, led by Mr. de Blois Rowe at the pianoforte. The chorus, who had unusually little to do, did that little well.

In the Torquay Pavilion, on June 12, Mr. Ernest Goss gave a violin, pianoforte, and song recital, in which assistance was given by Miss Ruby Davy (violin), Miss Eileen Buck, and Mr. George Baker. In the evening of the same day the performers gave a ballad concert, at which Miss Gladys Moger also sang.

The twenty-seventh Festival of the Exeter Diocesan Choral Association, of which Mr. T. Roylands-Smith is the hon. conductor, on June 10, was the most successful event of the kind which has been achieved for many years. In the three-years' rota, the Archdeacons of Totnes and Exeter were invited to join the Cathedral Choir, and thirty-seven parish choirs responded. The total number of singers was 1,000, with the large proportion of over seven hundred in the processional division. For the first time in the experience of the Association the honorary organist, Dr. D. J. Wood, was absent, and the cause of his absence—ill-health—evoked expressions of sincere regret. His deputy, Mr. F. J. Pina, by his essentially ecclesiastical style and capable, solid, steady playing, greatly added to the unanimity and reverence of the service. The setting of the canticles was Hopkins in D, in which the fine Gloria was splendidly sung; the anthem was Wesley's 'Blessed be the Lord God of Israel,' and chants for the special psalms were by Dr. Alan Grey, Sir Hubert Parry, and Sir Walter Parratt. The Te Deum was sung to Walmisley in C. In the standard of preparation evident, in reverence, and in the quality of the singing, the Festival recorded high-water mark.

CORNWALL.

In her native town, St. Austell, Miss Maria Yelland, the Cornish contralto, gave a concert in aid of the fund of the St. Austell Co., D.C.L.I., T.F., and received a cordial welcome, to which she responded by singing several songs charmingly. Other contributors were Miss Mary Groser, Mr. Fernley Pope, Mr. Sydney Fairman, Miss Mary Hawke (elocutionist), Mr. Wilson Manhire (accompanist), and St. Austell Band.

In aid of local charities, Launceston Amateur Operatic and Dramatic Society performed 'The Pirates of Penzance,' on May 22, conducted by Mr. E. Tregoning. The choruses were effectively sung, and the principals were capable.

Two Festivals have been held up to date in the Truro Diocese in affiliation with the Diocesan Association. Seven choirs took part in the service at Bodmin, on June 4—Bodmin, Cardynham, Eglosayle, Lanivet, Lostwithiel, Luxulyan, and St. Winnow. The canticles were sung to a setting by Brewer; and the anthem was 'Ascribe unto the Lord,' by Hugh Blair. The Rev. C. F. Jones conducted, and Mr. R. R. Glendinning was the organist. St. Austell Ruridecanal Choral Union held its Festival on June 5 at St. Paul's Church, Charlestown. Thirteen choirs assembled from St. Austell, Charlestown, Fowey, St. Mewan, Sticker, Treverbyn, St. Stephen's, Mevagissey, Caerhayes, St. Erme, Gorran, Pentewan, and Porthpean, producing a total of 275 voices. Mr. W. Clemon was the organist, and Mr. W. Brennand Smith conducted. The music was that of the Diocesan Service Book for the year, as at Bodmin. Especially good was the singing of the hymns (particularly the processional, 'O faith of England') and the psalms.

DUBLIN.

On May 29 the College Choral Society gave a performance of Coleridge-Taylor's 'Hiawatha' in its entirety. The concert opened with Chopin's Funeral March, played by the orchestra in memory of the late Lord Ashbourne (formerly Lord Chancellor of Ireland and a patron of the Society). Madame Borel, Mr. William Lewin, and Mr. T. W. Hall were the soloists. Dr. Charles Marchant conducted.

The Sunday Orchestral Concerts at Woodbrook came to an end for the present season with the concert on June 1, when the programme included Beethoven's seventh Symphony and Dr. Esposito's second Irish Rhapsody for violin and orchestra (with Signor Simonetti as soloist). Mr. Arthur MacCallum was the vocalist. On May 25 the chief item on the programme was Schumann's 'Andante and Variations' for two pianofortes, beautifully played by Miss Fanny Davies and Dr. Esposito. Miss Davies also played a group of short pieces by Scarlatti, Brahms, and Liszt. The Symphony was that of Haydn, in B flat.

LIVERPOOL.

To the names of next season's 'guest-conductors,' with whom definite arrangements have been made by the Philharmonic Society, are to be added Mr. Max Fiedler and Mr. Hamilton Harty. Elgar's 'Caractacus' has also been selected for performance as well as the 'Messiah.' Sir Frederic Cowen will conduct both works, which will have the advantage of being chorally prepared by Mr. Harry Evans. Composed for the Leeds Festival of 1898, it is strange that so long an interval should elapse before the first performance of Elgar's 'Caractacus' at Liverpool. In this belated recognition of the merits of an interesting and attractive work, the Philharmonic Society have made a wise choice, for 'Caractacus' is a quasi-novelty which will at once commend itself and subsequently occasion no acrimonious discussion in the daily press. One of the choral novelties selected to be produced at the ensuing Leeds Festival in October, is Mr. Hamilton Harty's 'The Mystic Trumpeter.'

At the annual general meeting of the Welsh Choral Union it was stated that in view of exceptional circumstances, the result of the past year was considered satisfactory. The total receipts for the season (including £105 brought forward) were £1,496, while the expenditure was £1,424, leaving a credit balance of £72 at the close of the season. The experiment of giving two performances (afternoon and evening) of the 'Messiah' had resulted in a loss of £50 by the afternoon performance. The receipts for the last two concerts of the season had not fulfilled the committee's expectations. Musically the season was an unqualified success, and the choir had more than upheld its reputation. The season was the most strenuous yet experienced, and had entailed heavy extra work, for in addition to its own programmes at home, the choir sang Bantock's 'Atalanta' Choral Symphony at Manchester and at Birmingham. Special thanks were due to Mr. Harry Evans for his untiring devotion, to Madame Maggie Evans (accompanist), and the members of the choir. Congratulations were offered to Mr. Evans on his appointment as resident choral conductor of the Liverpool Philharmonic Society, and also as Director of Music at the University College of North Wales.

In replying on behalf of himself and his colleagues, Mr. Harry Evans said there were not many Societies which, after eleven years' existence, could show such a record as the Welsh Choral Union. That result could never have been attained but for the enthusiasm and faith of the singing members of the Society and splendid support of the committee. The programme of next season would include two parts of 'Hiawatha' in honour of the memory of the late Mr. Coleridge-Taylor, and a new choral work, 'Vanity of Vanities,' which Mr. Granville Bantock was dedicating to the Welsh Choral Union. At the last concert Brahms's 'Requiem' would be given, a work in which the choir would be heard at its best. In conclusion, Mr. Harry Evans stated, amid applause, that any appointments which might happen to come his way would never be allowed to interfere with his connection with the Welsh Choral Union. The president (Mr. Robert-Roberts), the treasurer (Mr. J. D. Jones), and the secretary (Mr. Llewellyn Wynne) were re-elected.

Although music is not avowedly one of the objects of the Exhibition which is now being held at Liverpool, it is certain that at the present time, when the affair has not yet reached full swing, the *ad fresco* band concerts are the chief attraction. During recent weeks one of the most successful engagements was that of the Berlin Wind Instrument Orchestra, conducted by Herr Fritz von Blon. This large combination of brass and wood-wind has a wide and varied repertoire, and the performance of symphonic music, as well as of familiar Wagner, Tchaikovsky, and Liszt pieces, was especially good. The closing performances on June 14 attracted great concourses of people, and the band president, Herr Donath, expressed in excellent English and in warm tones the thanks of himself and colleagues for the kindness of their reception, which was an evidence of the German *entente cordiale* now happily existing.

The visit to Liverpool of their Majesties The King and Queen, on July 11 and 13, is occasioning a great amount of preparation in many directions. At the new Gladstone Dock, the Mersey Board have constructed a timbered stand for the 1,000 choristers and band of H.M. Irish Guards, which appears to be equal in elemental strength and simplicity to the immutable granite walls of the dock itself. No thunders, whether vocal or instrumental, could possibly shake its grim stability. Their Majesties will hear the choir and band from the other side of the dock, a distance of 155 feet, so that a series of signals has been devised by the resourceful Mr. Ralph Baker, in order to ensure prompt choral responses to the Lord Bishop's benedictory prayers. The Cathedral organist, Mr. F. H. Burstall, will here be conductor-in-chief.

At St. George's Hall, where the organ is now being overhauled, Mr. Branscombe will be in charge of the choir of 100 picked voices from the Philharmonic Society's chorus, and in the neighbouring borough of Bootle, Mr. A. E. Workman will conduct a choir of 8,000 school children, for whom three bands will be provided, in the National Anthem. There would appear to be some danger of Elgar's 'Land of Hope and Glory' being sung to death. It is apparently the only suitable patriotic chorus the authorities know of.

MANCHESTER AND DISTRICT.

The report of the Hallé Society on June 2 does not make pleasant reading. The loss on twenty Manchester concerts was £400, and twenty concerts in various other centres showed a deficit of £316; but this debit balance had been reduced to £572, necessitating a call of £3 per guarantor. The appeal to the public for special funds and to the guarantors to pay up the balance of their guarantee had together resulted in fifty-four persons promising at once, or in instalments, an aggregate of £1,952. Of this, £1,340 has been invested, yielding £55 per annum, not enough to pay for one extra rehearsal. The net proceeds of the Annual Pension Fund Concert were £161. For the coming winter, arrangements have been completed whereby the bulk of the players are engaged on weekly terms instead of per engagement, provision being made for fifty concerts and twenty extra rehearsals in addition to the customary one on the day of the concert.

Arrangements have been made for another Scotch tour next spring; so much were the executive impressed with the character of the Edinburgh and Glasgow press criticisms of the Beethoven Festival Concerts in Edinburgh last March, that they have taken the unusual course of printing these in brochure form and sending a copy to all subscribers! Can it be that they think Belling and his men are not appreciated at their true worth in Manchester, and that we must have it knocked into our heads that Edinburgh and Glasgow critics are under no delusions on this point? The executive's action would have been more comprehensible had there been anything of a distinctive character about these critiques.

As to next season, Mr. E. J. Broadfield announced a repetition of the 'Parsifal' evening, Verdi's 'Requiem' in honour of his centenary (a work not heard in Manchester for the past twenty-five years), Brahms's 'Schicksalslied,' and Walford Davies's 'Song of St. Francis' (his setting of 'Everyman' still awaits its initial performance here on an adequate scale). Mr. R. H. Wilson, too, is believed to be

desirous of singing 'Atalanta in Calydon' again, but nothing definite is known on this head; one wonders whether Bantock's new choral work in four or five movements, called 'The Vanity of Vanities' will be considered as a 'possible'; on February 14 Mr. Harry Evans is to do it in Liverpool.

The orchestral novelties already arranged include Max Reger's 'Concerto in the ancient style'; Sinigaglia's 'La Baruffe Chiozzotte'; Strauss's 'Aus Italien' and Holbrooke's 'Queen Mab' Scherzo (both legacies from last season); Rachmaninoff's Pianoforte concerto, to be played by the composer; Bantock's 'Helena F. B.' Variations, and a Bruckner Symphony. Besides Rachmaninoff, we are to hear Siloti, Cortot, and Irene Scharrer, Isolde Menges, Brodsky, and numerous vocalists.

In recent years various attempts have been made, without success, to bring home to the executive the necessity of introducing fresh blood into that body. The executive is elected by, and from among, the guarantors of £100 (who may not in every case be subscribers) instead of from the main body of subscribers; as a consequence the executive can only be drawn from a restricted area, and conceivably the ablest persons for such duties may find themselves disqualified by inability to assume guarantee. Until this year a deaf ear has been turned to all such requests. By June 2 the executive admitted that the idea was receiving consideration; pressed for a less vague reply the chairman hinted that such a course would almost certainly be taken 'at the next meeting' (presumably in June, 1914). Bishop Welldon, who has been most persistent on this point of more democratic control, on receiving the reply just indicated promptly suggested the names of Dr. J. Kendrick Pyne and Mr. S. H. Nicholson (past and present organists at the Cathedral here), which produced the rejoinder that neither were guarantors, and even if they had been there were enough specialists already on the executive.

To an outside observer it would seem that the most pressing need is the choice of one or two men of acknowledged business capacity, who to such qualities unite keen musicianship, a wide outlook on the world of music, sound ideas, catholicity of taste, and whose artistic judgment can be relied upon by the conductor as his own. Men of this type have always been found in movements achieving great ends. Liverpool formerly possessed such men in the late Alfred E. Rodewald and Mr. J. Dudley Johnston (now removed to London). Men like these are frequently better posted on current musical matters than professional musicians, simply because their passion for music leads them to take a more live interest in things—they are amateurs in the fundamental sense of the word; and once you are sure of their unflinching fidelity to root principles, a couple of persons of this type on an executive are worth half-a-dozen professional musicians.

A writer in the *Manchester Courier* recently said, with truth: 'A striking act of supreme intelligence might cancel the past in an instant. Courage, a high sense of adventure, willingness to face a strenuous period of criticism, mostly adverse and mostly from a generation out of touch with the flow of things musical—these are needed in order to tackle the problem of how to fill empty seats without abating artistic ideals.'

On Saturday, June 21, ten or twelve hundred choristers assembled under Mr. Nicholson at the Cathedral for the Diocesan Festival, their large numbers leaving little room for the congregation. Wesley's 'Ascribe unto the Lord,' Brahms's 'Requiem' chorus 'How lovely are Thy dwellings,' and Bach's 'Come, ye thankful' (from the 'Christmas Oratorio'), with Smart's 'Magnificat,' constituted the Festival work.

The girl-operatives of Miss Say Ashworth's Ancoats Institute Choir leave Manchester on August 4 en route (via Folkestone and Boulogne) for Zurich, where, in the Tonhalle, in conjunction with the orchestra, two concerts are to be given by them on August 6 and 7; thence they proceed to Lucerne, with appearances at the Kursaal. Here they are to remain several days to have, as their generous conductor hopes, 'the best time they ever had in their lives.'

The Manchester celebration of the twenty-fifth anniversary of the Kaiser's accession to the throne took place on June 13 in a befitting manner. Between the German Consul and the members of Mr. W. S. Nesbitt's

Orpheus Choir there exists a bond of real fellowship born of a recognition of the Choir's supreme artistic qualities, and celebrations of German national occasions usually find the Choir singing for the Kaiser and Consul with heart and voice (this time in German!). On his return from Frankfurt in May, Captain Schlagintweit brought back Hégar's new work '1813' (commemorative of the Napoleonic débacle of a hundred years ago) for the Orpheus men to study. The festivities on June 13 were inaugurated by Mr. Nesbitt's men singing Adolf Frey's rousing lines, and one wondered how they would have fared with this piece in the huge competition at Frankfurt on May 4. After the banquet they also sang in German Strauss's 'Liebe' and 'Brautzeit' and Brahms's 'Wienlied'; later in the evening the Consul's daughter and Felix Fleischer (from Bremen, but now with Carl Rosa) repeated Wolf Ferrari's 'Susannens Geheimniss,' produced by them here on the occasion of the Kaiser's Birthday Banquet in 1912.

NEWCASTLE AND DISTRICT.

The only event of importance during the month has been the recital of modern song given by Mr. Frank Mullings, at the June meeting of the Northern Section of the I.S.M. Four groups of songs were chosen from the works of Hugo Wolf, Richard Strauss, Granville Bantock ('Ferishtah's fancies') and Roger Quilter (Shakespeare songs) respectively. Mr. Mullings sang with rare ability and insight, and Mr. W. G. Whittaker accompanied. Mr. T. Henderson, hon. secretary of the Northern Section contributed explanatory notes on the songs, devoting particular attention to those of Prof. Bantock.

OXFORD.

On May 3, a delightful pianoforte recital was given in the Assembly Room of the Town Hall by Mr. Harold Bauer, the principal items being Bach's 'Italian' Concerto and Beethoven's Sonata in F major, Op. 78.

On May 10, in the Town Hall, a complimentary concert was given for the benefit of Mrs. Sunman (widow of the late Mr. Henry Sunman, for many years a member of the Cathedral choir), at which nearly £60 was realised. The combined lay-clerks of the various Colleges are to be sincerely congratulated on an excellent concert.

The first 'Eights-week' concert was given by Balliol on May 18, when amongst other items the Ackroyd String Quartet gave excellent interpretations of Smetana's Quartet in E minor, and Brahms's Quintet in F minor, Op. 34. Two days later a very interesting concert was given by Exeter, the chief item being Stanford's 'Revenge,' which was ably conducted by the organ scholar, Mr. H. S. Price, while songs and part-songs were given in the miscellaneous part.

On May 21 came the Keble concert, at which more than a thousand people enjoyed themselves. A full orchestra was provided, and gave a good account of the Prelude to the third Act of 'Die Meistersinger,' Berlioz's 'Hungarian March,' Grieg's 'Peer Gynt' Suite (Op. 46), and Schubert's 'Rosamunde' Overture, Op. 26. The remaining items were songs and part-songs given under the conductorship of Mr. D. G. A. Fox (organ scholar) and Mr. T. F. By. Queen's followed the next day with an interesting programme, consisting of two sets of songs in German, nicely sung by Fraulein Diestel, a few part-songs, and two instrumental Trios for flute, violin, and pianoforte, by Kuhlau and César Cui.

The chief concert of the term, given under the auspices of the Musical Club, took place on May 28, in the Town Hall, when Dr. Allen directed a programme of all-round excellence. It consisted of Beethoven's seventh Symphony, Elgar's 'Enigma' Variations, the 'Tristan' Prelude and Liebestod, César Franck's poem for pianoforte and orchestra, 'Les Djinns,' with Mr. Egon Petri as pianist, and Mr. Balfour Gardiner's 'Shepherd Fennel's dance,' which so pleased the audience that the last portion was repeated by way of encore.

On June 10, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture in the Sheldonian Theatre before a large audience, the subject being 'The full orchestra.' The lecture was most interesting from beginning to end.

The gradual growth of the modern orchestra, said Sir Walter Parratt, was one of the most remarkable examples of the progress of evolution. It had the mildest beginnings, many set-backs and, latterly, feverish exaggerations, from which at the present moment it much suffered. Probably the first musician to grapple with orchestral difficulties successfully was Monteverde; next came Corelli; then, in turn, Handel and Bach, each influenced by the circumstances of the time, and by peculiar and varied surroundings. The lecturer showed how timid the great composers were in introducing new instruments into their works, and incidentally told an amusing anecdote of the gigantic Handel, who was induced to write a part for the serpent in several of his works. At one of his rehearsals the serpent-man very much bumbled his part, when Handel, pointing at him, sarcastically said, 'Ah! that was *not* the serpent which tempted Eve.' Excellent illustrations were given under the baton of Dr. Allen, the Choragus, and the lecture was full of interest and instruction.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

CREDITON.—On Wednesday, May 21, the Crediton Musical Society gave Handel's 'Messiah' in the Parish Church. In this, their first attempt at an oratorio, they exhibited a brightness and precision that would have done credit to many a veteran choral Society. The conductor was Mr. N. F. Byng Johnson. He had also trained the boys of the local Grammar School Choir, who helped in the choruses. The soloists were Miss E. Trew, Miss A. Holman, Mr. J. D. Trotter, and Mr. H. Tracey. A small band, led by Miss Byng Johnson, proved efficient. Mr. A. R. Trevithick was at the organ.

HARROGATE.—The Wagner Centenary was celebrated by two orchestral concerts at the Kursaal under the direction of M. Julian Clifford. Madame Gleeson-White and Mr. Frank Mullings were the soloists, and the programme consisted of an excellent selection of familiar excerpts.

HARTLEPOOL.—The St. George's Choral Society gave, on April 30, as the second concert of their tenth season, Sullivan's 'Martyr of Antioch' before a large audience. The Society is not a large one, numbering only about fifty-eight voices, but the beautiful and brilliant choruses were performed with a sonority and spirit that would have done credit to a much larger body of voices. The important solo work was admirably sung by Miss Dorothy Foster, Mrs. E. Smith, Mr. Brown (of Durham Cathedral), and Mr. George R. Gibbs. Mr. E. V. Pickersgill and Mr. A. Bowes were at the pianoforte and organ respectively, and Mr. A. J. Smith conducted. The Society subsequently showed their appreciation of their conductor's efforts by presenting him with a specially-bound copy of the 'Martyr,' accompanied by a cheque. The Society has been further successful in winning first-prizes at the West Hartlepool and Saltburn Festivals.

ILKLEY (YORKS).—A chamber concert of quite exceptional interest took place at Ilkley on May 29, when Mr. H. Matthias Turton presented a programme which is probably unique so far as the North of England is concerned. Max Reger's Pianoforte trio in E minor, his Sonata for violin and pianoforte, Op. 72, and Christian Sinding's Pianoforte trio, Op. 64, can safely be said to test the capabilities of the most advanced of performers, and it is to the credit of Mr. Turton and his associates, Mr. W. Burnett Carter (violinist) and Mr. C. Everett Brennan (violinist), that the performance was such as to elicit warm praise from the Press. These three works formed the programme of a concert given at the Church Institute, Leeds, in April, and were (so far as is known) first performances in this part of the country.

JOHANNESBURG.—A festival concert in aid of the Masonic Benevolent Fund took place on May 7. The Johannesburg Choral and Orchestral Societies assisted, under the direction of Mr. F. W. Peters, and gave good performances of Coleridge-Taylor's 'Viking song,' Smart's 'Hunting chorus,' and the 'Soldiers' chorus' from 'Faust.' The orchestra played Elgar's 'Pomp and Circumstance March,' No. 1, and Sibelius's 'Finlandia.'—The Wagner Centenary was celebrated on May 21 with a festival concert at St. Mary's Parish Hall, given by Mr. W. Deane. The programme of Wagner excerpts was carried out by the Band of the 10th Royal Hussars, Mr. Deane (organist), Miss Blodwen Hopkins, and Mr. H. Tyhurst (vocalists).

LEEDS.—On Wednesday, May 28, the newly-formed North Leeds Church Choirs Association held its first Festival Evensong in St. Aidan's Church. This Association is composed of the choirs of St. Martin's, St. Clement's, St. Edmund's, St. John's (Moor Allerton), St. Matthew's (Chapel-Allerton), St. John's (Roundhay), and St. Aidan's, numbering over two hundred voices. The Canticles were sung to the setting of Smart in F, the anthem being 'O praise the Lord of Heaven' (Goss). Stanford's Te Deum in B flat was sung as a 'Solemn Te Deum' before the Blessing. The singing of the choir was remarkable for its splendid tone and flexibility, whilst in phrasing and expression little was left to be desired. Mr. H. Matthias Turton (organist and choirmaster of St. Aidan's) was the conductor, and had also acted as visiting choirmaster in the preparation of the music. Mr. J. Groves (St. Edmund's) preided at the organ.

LLANELLY.—Fully 2,500 people attended at the Market Hall for the recent performance of Elgar's 'King Olaf' by Trion United Choir, under the direction of Mr. D. J. de Lloyd. The choral singing was highly creditable. A small orchestra assisted under the leadership of Mr. W. F. Hulley, and the solo parts were taken by Miss Thomas, Mr. Frank Webster, and Mr. Harry Davies. As a result of this concert the hospital will benefit to the extent of £200.

NEVIS (B.W.I.).—On April 24 the Philharmonic Society gave a miscellaneous concert, under the direction of Mr. C. M. Howell. The choir gave a good account of Hatton's 'Softly fall the shades of evening,' and Pinsuti's 'In this hour of softened splendour.'

READING.—The summer concert of the University College Choral Society and Orchestra, which took place on June 4 at the Town Hall, was of exceptional interest, as it provided among other good things a performance of Dr. Ernest Walker's 'A Hymn to Dionysus,' which was given with beautiful effect. Another notable English work performed was Dr. R. Vaughan Williams's 'Five Mystical Songs,' sung by Mr. Thornely Gibson. Bach's 'Be not afraid' opened the work of the choir, which therefore had undertaken an exacting evening's work. Under Dr. H. P. Allen's guidance the task was well carried out. The programme further included Brahms's Double Concerto for violin and violoncello, played by Mr. Percy Sharman and Miss May Mukle, César Franck's song, 'La Procession,' given by Mr. Thornely Gibson, and Bach's cantata, 'Make a joyful noise unto God,' in which Miss Ruth Freeman gave the solo, and Mr. J. Solomon the trumpet obbligato.

RHYL.—An excellent performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Choral Society at the Pavilion on May 15, under the direction of Mr. Bryan Warhurst. The choral singing was of high quality, and good assistance was given by Mr. Philip Lewis's orchestra, led by Mr. Horace Haselden. The soloists were Madame Aston, Miss Effie Martyn, Señor José de Moraes, and Mr. Powell Edwards.

ROCKDALE (SYDNEY).—The first performance in this district of Coleridge-Taylor's 'A tale of Old Japan' was given on April 24 by the St. George Choral Union. Under the direction of Mr. H. A. Jacques the choral portions were sung with excellent confidence and finish. The solo parts were taken by Miss Mabel Batchelor, Miss Dorrie Ward, Mr. J. G. Vuil, and Mr. A. K. Jamieson, and an excellent orchestra accompanied.

VANCOUVER (B.C.).—A highly successful season has just been brought to a close by the Vancouver Musical Society. The concert given on April 29 consisted of the performance of Sullivan's 'Festival Te Deum,' followed by a miscellaneous programme of glees, madrigals, &c. The choir was efficiently assisted by the orchestra of the Society, singers and instrumentalists numbering altogether close on two hundred performers. A feature of this Association is the large proportion of members hailing from various parts of the British Isles, so that the Vancouver Musical Society may lay some small claim to being another of our 'links of Empire.' The works selected for next season are the 'Messiah' and Mendelssohn's 'Hymn of Praise,' both to be given with full orchestral accompaniment.

Foreign Notes.

AMSTERDAM.

The twenty-fifth anniversary of the foundation of the Concertgebouw Orchestra was celebrated with a three days' musical festival under Herr Mengelberg's direction. The programmes included Mahler's 'Das Lied von der Erde' and eighth Symphony, and works of Beethoven.

ANTWERP.

Peter Benoit's choral works 'Noël' and 'Alma Redemptoris,' a Concert-overture by E. Wambach, an 'Elegie' by Sokolow and a 'Hamlet' Overture by Stadtfeldt figured in the programme of the last Conservatoire concert (conductor, M. E. Wambach).—The Wagner centenary was celebrated with two special concerts given on May 26 and 28 under the direction of M. Frank von der Stucken. Fragments from 'Rienzi' to 'Parsifal' formed the programmes. Some of the best known Wagnerian singers took part.

BASEL.

Gluck's 'Iphigenia auf Tauris,' in Richard Strauss's version, was recently given at the Municipal Theatre.—Among the works recently performed at the chamber music concerts of the Allgemeine Musikgesellschaft were Verdi's String quartet in E minor, Mozart's Quintet for violin, two violas, horn, and violoncello, a new String quartet by K. H. David, and a new Violin sonata, 'Quasi Fantasia,' by Dr. Hans Huber.—Choral works by Schubert, including 'Gesang der Geister über den Wassern,' 'Widerspruch,' 'Wehmut,' 'Grab und Mond,' 'Ständchen' (with contralto solo), 'Im Gegenwärtigen Vergangenes' (with tenor solo), and 'Nachtgesang im Walde' were heard at the last concert of the Baseler Liedertafel (conductor, Dr. Hermann Suter).

BAYREUTH.

The freedom of the town was recently bestowed on Dr. Hans Richter and Herr Siegfried Wagner.

BERLIN.

A new 'Kammersymphonie' by Arnold Schönberg for fifteen solo instruments was recently produced, being played twice at the same concert. It seems to have had the usual effect of Schönberg's works upon the audience. One critic calls it a 'Chamber of Horrors Symphony.'—To celebrate the twenty-fifth anniversary of the Emperor's accession the musical section of the Königliche Akademie der Künste gave two festival concerts devoted to works composed during the Emperor's reign by members of the Akademie. The scheme included compositions by Brahms, Max Bruch, Humperdinck, Georg Schumann, Richard Strauss, Philipp Scharwenka, E. E. Taubert, Rudolf, and Friedrich Koch.

BORDEAUX.

An opera, 'L'Anneau d'Izel,' composed by M. Gaston Paulin to the libretto by M. Maxime Simmonet, was recently produced at the Grand Théâtre.

BRESLAU.

Count Geza Zichy's three-act Hungarian opera 'Rodosto' was performed for the first time in Germany at the Municipal Theatre.—Under the auspices of the Town Council, a Wagner celebration took place at the same theatre. On this occasion the original version of 'Tannhäuser's Pilgerfahrt' (as published by Messrs. Novello in London, and since by Messrs. Fürstner) was heard for the first time.—Claudio Monteverde's opera 'Orfeo' was given its first modern performance in Germany on June 8. Great trouble had been taken to reconstruct, as far as possible, the original form of the work in regard to the orchestration and to the recitatives, and much interest, not purely of a historic nature, was aroused.

Buenos Aires.

The third Act of 'Parsifal' formed part of the programme of a Wagner celebration at the Colon Theatre.

CHICAGO NORTH SHORE FESTIVAL.

The fifth annual Festival of the Chicago North Shore Festival Association at Evanston was opened on May 26 by a magnificent performance of the 'Messiah.' For this occasion the choir was increased to 1,000 singers, and the result fully justified the experiment, as Dean Lutkin had everything under splendid control, and was enabled to produce some effects impossible with a smaller choir. Miss Florence Hinkle, Miss Christine Miller, Mr. Reed Miller, and Mr. Henri Scott were the soloists, and acquitted themselves with great credit. The choruses, 'Since by man came death,' and 'For as in Adam all die,' were admirably sung by the A Cappella Choir of Northwestern University. The accompaniments were furnished by the Chicago Symphony Orchestra (formerly the Theodore Thomas Orchestra). May 2 was 'Artists' Night,' the Chicago Symphony Orchestra (under Frederick Stock) and M. Ysaye furnishing the programme. One of the features of this concert was a 'Theme and variations' composed by Arne Oldberg, one of the faculty of the N.W. University School of Music. It was conducted by the composer, and received with favour by the audience. The 'Children's Crusade,' by Gabriel Pierné, was sung at the third concert by the Festival Choir of 600, assisted by the A Cappella Choir and 500 young ladies from the High Schools of Evanston and the North Shore. The expression and refinement of the singing of this contingent, added to the work of the entire choir and the splendid accompaniments of the orchestra, made the performance noteworthy. Particularly impressive was the 'De Profundis,' 'Blest waters, blue sea' was sung with a *pianissimo* effect rarely attained by so large a body. The solo parts were ably sustained by Madame Mabel Sharp Herdian, Madame Edith Chapman Gould, Miss Mary Ann Kaufman, Mr. Paul Althouse, and Mr. Gustaf Holmquist. On Saturday afternoon the children's choir of 1,500 voices sang Rathbone's 'Vogelweid the Minnesinger' and a number of part-songs with fine effect. Miss Helen Stanley proved a very delightful soloist. At the Wagner Anniversary Concert which closed the Festival on Saturday evening, Miss Florence Hinkle, Madame Ernestine Schumann-Heink, Mr. Paul Althouse, Mr. Clarence Whitehill, and Mr. Herbert Miller were the soloists in conjunction with the choir. In artistic excellence and attendance this Festival eclipsed all former events, and conductor Peter Christian Lutkin is entitled to great credit for the magnificent outcome of his work. Large audiences and able business management also secured financial success.—Mr. Andreas Dippel has resigned his appointment as director of the Chicago Opera Company, and is succeeded by Signor Cleofonte Campanini.

COPENHAGEN.

In the presence of the King and Queen of Denmark a Festival concert devoted to works by Wagner took place recently. The programme included the 'Huldigungs-marsch,' played for the first time in Copenhagen.—Richard Strauss's 'Salome' and Wolf-Ferrari's 'Der Schmuck der Madonna' were given for the first time in Copenhagen by

the ensemble of the Kiel Municipal Theatre—Tchaikovsky's second Symphony, Strauss's 'Wanderers Sturmlied,' and Debussy's 'L'après-midi d'un Faune' have been played for the first time at concerts given by Musikforeningen (conductor, Prof. Franz Neruda) and the Royal Orchestra (conductor, Herr Carl Nielsen).

DORTMUND.

Two new choral works—a motet, 'Terra tremuit,' by Friedrich Gernsheim and an *cappella* chorus, 'Märzluft,' by Hugo Kaun—were performed at the third concert of the Musikalische Gesellschaft.—Max Bruch's 'Salamis,' for solo voices, chorus and orchestra, Hugo Kaun's 'Lied der Freundschaft,' 'Drei Wanderer' by Karl Kaempf, and Ludwig Thuille's 'Rewelge' figured in the programme of the last concert of the Lehrergesangverein.

DRESDEN.

Wolf-Ferrari's choral work, 'Talitha Kuni,' was heard with much interest when lately given for the first time under the direction of Herr Borrmann.

FRANKFURT.

The fourth competition of German Male Choral Societies for the Emperor's 'Wanderpreis' took place on May 5-8. Forty-one Societies took part in the competition. Friedrich Hegar's '1813' had been selected by the Emperor as the obligatory test. The prize chain was awarded to the Berliner Lehrergesangverein (conductor, Prof. Felix Schmidt). The former holders were the Cologne 'Männergesangverein.' The general public displayed great interest in the proceedings, vast audiences being present.

JENA.

The forty-eighth musical Festival of the Allgemeine Deutsche Musikverein took place on June 3-7. The programmes were as follows: June 3—Orchestral concert, consisting of Karl Ehrenberg's tone-poem 'Jugend'; 'Narrenlieder,' for tenor solo and orchestra, by Oskar Ulmer; Violin concerto by Désiré Thomassin; Frederic Delius's tone-poem, 'In a summer garden'; and 'Hyperion,' for baritone solo, mixed chorus and orchestra, by Richard Wetz. June 4—Waldemar von Baussern's String sextet; Variations on an original theme, by Arthur Willner; Lieder by Siegfried Kallenberg; a Violoncello sonata by Johanna Senfter; and Wilhelm Berger's Pianoforte quartet. In the evening Pierre Maurice's opera 'Lanval,' preceded by Liszt's symphonic poem 'Festklänge,' at the Court Theatre at Weimar. June 5—Friedrich Klose's String quartet; Variations for pianoforte solo on the song 'Will mein Junge Aepfel haben,' from Ludwig Thuille's opera 'Lobetanz,' by Heinrich Kaspar Schmid; Theodor Kreiten's Violin sonata; songs by Hermann Zilcher; and a Pianoforte quartet by Manfred Gurlitt. In the evening Karg-Elert's 'Chaconne, Triple Fugue, and Choral' for organ; 'Siegeslied,' for chorus, tenor, organ, and orchestra, by Kurt von Wolzogen; Liszt's Psalm cxxxvii. for soprano, violin, female choir, harp and organ; four Choral preludes for organ by Karl Hasse; and Julius Weisman's Psalm xc. for baritone solo, mixed choir, and orchestra. June 6—Bodo Wolf's tone-poem 'Totenfahrt'; Stavenhagen's second Pianoforte concerto; 'Musik für Orchester,' by Rudi Stephan, and Max Reger's 'Römischer Triumphgesang' for male choir and orchestra. The Festival terminated on June 7 with the production of Alfred Schattmann's comic-opera 'Des Teufels Pergament' at the Court Theatre at Weimar. Prof. Fritz Stein and Herr Peter Raabe were the chief conductors of the Festival.

KÖNIGSBERG.

The third East Prussian Musical Festival took place during May 9-13. Three orchestral and choral concerts and one chamber-music concert were given. The programmes contained excerpts from Mozart's 'Idomeneo,' Beethoven's Triple Concerto and Brahms's Double Concerto, Richard Strauss's 'Symphonia Domestica,' the Overture to a Shakespearean comedy by Paul Scheinplüg, Phantasy 'Vineta,' for three harps and orchestra, by Franz Pönnitz, Pianoforte quartet, Op. 5, by Prince Louis Ferdinand, and Bach's B minor Mass. Messrs. Fritz Steinbach, Siegfried Ochs, Paul Scheinplüg, and Max Brode were the conductors of the Festival.

LEIPZIG.

The Wagner celebrations have been most elaborate here in the master's native town. Performances were given at the Municipal Theatre, of operas from 'Rienzi' to 'Götterdämmerung.' On May 22, at 10-30 a.m., the foundation-stone of the monument by Max Klinger was laid. This was followed at 12 o'clock with a festival concert at the Gewandhaus, when Beethoven's ninth Symphony was given under the direction of Prof. Arthur Nikisch. In the evening a festival performance of 'Die Meistersinger' took place at the Municipal Theatre.—On May 23 an extensive Wagner exhibition was opened, and a concert was given at the Alberthalle on May 24, when 'Das Liebesmahl der Apostel' was performed.

LILLE.

A concert devoted to works by Charpentier was recently given, the programme including fragments from the 'Couronnement de la Muse,' and the choral work, 'La vie du Poète.'

LINZ.

Under the direction of Herr August Göllerich, the eighth Bruckner-Stiftungs Festconcert took place with great success. Bruckner's eight-part Mass in E minor, and his fifth Symphony in B flat major, constituted the programme.

MANNHEIM.

New and interesting String quartets by Robert Kahn and Theodor Streicher were recently produced by the Klingler Quartet and the Mannheimer Quartet. Busoni's opera 'Die Brautwahl' was given for the first time at the Court Theatre.

MAYENCE.

The Philharmonischer Verein have given concert-performances of Boieldieu's opera, 'Ma tante Aurora,' and of Pergolesi's 'Serva padrona.'—On June 2 and 3, concerts devoted to works by Bach and Handel were given by the combined choirs of the Mainzer Liedertafel and the Damengengesangverein. The programmes contained Bach's cantatas, 'Du Hirte Israel's höre,' 'O Ewigkeit du Donnerwort,' and 'Nun ist das Heil,' and Handel's oratorio, 'Israel in Egypt' (in Chrysander's edition).

MILAN.

A number of interesting orchestral works, including the symphonic poem 'Le chasseur maudit' and Symphony in D minor by César Franck, Vincent d'Indy's Symphonic variations 'Istar,' Debussy's 'Nuages' and 'Fêtes,' Dukas's Scherzo 'L'apprenti sorcier,' three 'Impressioni' by Malpiero, 'Ein Heldenleben' by Richard Strauss, Bruckner's E major Symphony, and Busoni's 'Turandot' Suite, have been played at Symphony concerts given at the Scala Theatre.—The Berlin Singakademie (conductor, Prof. Georg Schumann) performed Bach's 'St. John' Passion and Brahms's German 'Requiem' for the first time in Milan.

MONTREAL.

Theodore Dubois's oratorio 'Le Paradis perdu' has been performed here with considerable success.

NURNBERG.

On May 10-12 the fourth Bavarian musical Festival took place. Three concerts were given. Among the many interesting choral compositions performed were Hans Leo Hassler's 'Agnus Dei,' 'Ach weh der Leiden,' and 'Gagliarda'; 'Gott b'hut dich' by Zechner; Johannes Eccard's 'Uebere Gebirg Maria geht,' and 'Hans und Grete'; Haiden's 'Mach mir ein lustig Liedlein'; 'Crucifixus,' by Lotti; 'Et incarnatus est' and 'Crucifixus,' by Cherubini; and 'Nänie' and the motet 'Warum ist das Licht gegeben,' by Brahms. Bruckner's Te Deum and Handel's oratorio 'Jephtha' were also heard.

PARIS.

Vincent d'Indy's opera 'Fervaal' was recently performed at the Grand Opéra.—A Festival concert devoted to compositions by M. Fanelli was held under the auspices of the Colonne Concerts. The first performance was given of his 'Impressions Pastorales,' a very interesting work adding much to the composer's already considerable reputation.—At the Theatre des Champs-Élysées Gabriel Fauré's opera 'Pénélope' was given for the first time in Paris with conspicuous success.—A season of the well-known Russian Opera and Ballet Company has also been proceeding at the same theatre. The programme included Moussorgsky's operas 'Boris Godounov' and 'Khovanstchina,' and the ballet 'Thamir' by Balakireff, and Stravinsky's ballets 'Petrouchka,' 'L'Oiseau du feu,' and 'Le Sacre du Printemps' (given for the first time).—On June 4, Charpentier's eagerly-anticipated new opera, 'Julien,' was produced at the Opéra-Comique with much success. The new opera, which is in four Acts and a prologue, is in certain respects a continuation of 'Louise,' and is called by its author 'Poème lyrique,' an appropriate title for a work which has more of poetic than of dramatic action.

REGENSBURG.

In the presence of the Prince Ruprecht, a bust of Richard Wagner, executed by Prof. Bleker, was placed in the Walhalla on May 29.

ROME.

On Sunday, May 18, the composer, Signor Giovanni Sgambati, celebrated his seventieth birthday.

SALZBURG.

Under the auspices of the 'Mozarteum,' five festival concerts (three of chamber music and two orchestral), mainly devoted to works by Mozart, are to take place during August 2-6.

ST. PETERSBURG.

Three interesting Motets by Roger-Ducasse were sung for the first time at a Siloti concert. M. Siloti also gave an interesting chamber music concert consisting of compositions by N. Medtner.—The most interesting feature at the Opera has been the performances of Moussorgsky's 'Khovanstchina.'

STRASBURG.

The fourth Alsace-Lorraine musical Festival took place on May 31-June 2. Three orchestral concerts were given, under the direction of Messrs. Max Reger, Vincent d'Indy, and Hans Pfitzner. Among the works performed were Reger's Variations and Fugue for orchestra on a theme by Johann Adam Hiller, the orchestral Suite 'Namouna' by Lalo, César Franck's 'Psyché,' Vincent d'Indy's Symphonic-poem 'Jour d'été à la montagne,' two Nocturnes by Debussy, the Overture and two interludes from Pfitzner's opera 'Käthechen von Heilbronn,' and compositions by P. de Breville, Guy Ropartz, and Paul Dukas.—Mozart's rarely heard Mass in C minor was recently given under the direction of Herr Mönch.

STUTTGART.

Berlioz's opera 'Die Trojaner' was given during the May Festival performances which took place at the Court Theatre during May 18-24.

VEVEY.

M. Gustave Doret gave four special concerts on May 18-21. The programmes were mainly composed of works by Dr. Saint-Saëns, including his third Symphony, the 'Hymne à Victor Hugo,' fragments from the opera 'Henri VIII.,' and the Pianoforte concerto in C minor (soloist, M. Paderewski). Other works heard were Paderewski's Symphony in B minor and Pianoforte concerto, and a dramatic legend, 'Loys,' by M. Doret. Dr. Saint-Saëns was present, and was much fêted.

VIENNA.

Peter Cornelius's comic opera, 'Der Barbier von Bagdad,' and Goldmark's 'Heimchen am Herd,' were recently revived at the Imperial Opera.—The Gustav Mahler prize (the interest on 55,000 Kronen) has been awarded to Herr Arnold Schönberg.

Miscellaneous.

THE IMPERIAL CHOIR AT THE CRYSTAL PALACE.

At the inauguration of the Anglo-German Exhibition at the Crystal Palace on June 11, the Imperial Choir again proved its usefulness in adding dignity and brilliance to functions of international importance. The programme, which included Dr. Harriss's 'Pan,' opened with the 'Ode to friendship,' by John Urich (to German words by the Duke of Argyll), and for the rest was chosen from the Choir's familiar repertory. The Queen's Hall Orchestra assisted.

The following Scholarships and Exhibition are open for competition at the Royal Academy of Music:—The Stainer Exhibition (organ playing), the Goring Thomas Scholarship (for operatic composition), the Macfarren Scholarship (for composition), the Broughton Packer Bath Scholarship (for violoncello playing), the Sainton-Dolby Scholarship (for sopranos), the Sir Michael Costa Scholarship (for composition), the Ada Lewis Scholarships (for pianoforte, violin, and harp playing), the George Mence Smith Scholarship (for singing and general aptitude), the Ross Scholarships (for lady vocalists), the Thomas Threlfall Scholarship (for organ playing). Particulars are obtainable from the Secretary, Royal Academy of Music, York Gate, Marylebone Road, London, N.W.

The American National Federation of Musical Clubs announces a \$10,000 prize opera contest. The offer voices the desire of nearly 300 musical organizations and 60,000 music-lovers to make an effort toward the establishment of an American school of opera. The competition is open to composers and librettists who are citizens of the United States. The prize-money has been raised by the city of Los Angeles, where the winning opera will be produced in June, 1915. Manuscripts should be sent during July, 1914, to the Chairman of the American Music Committee (Mrs. Jason Walker), Illinois Trust Safe Deposit Co., Jackson and La Salle Streets, Chicago.

At a concert given in connection with the Meisterschule of Violin-Playing, Vienna, in the Gross Musikverein-Salle, four of the students played virtuoso pieces with orchestra. One of the four was the Newcastle-on-Tyne child, Margaret Fairless. It is an especial mark of honour for a first-year student to appear at an orchestral concert. Her contribution was the Wieniawski Concerto in D minor, and she was greeted with an enthusiastic ovation by the audience.

The London Festival of Empire Girls' Choir, of which Mr. Filmer Rook is conductor and Mr. Granville Humphreys secretary, gave a concert at the Crystal Palace on June 7. Bantock's 'Child-voices' (two-part), King Hall's 'The Daffodils' (three-part), and a female-voice arrangement of the Pilgrims' Chorus from 'Tannhäuser' were the chief numbers in an excellent programme. Choral competitions were held in connection with the event.

The twenty-fifth Annual Festival of the Nonconformist Choir Union will take place at the Crystal Palace on July 5. The programme includes choral and solo competitions, a recital on the great organ by Mr. A. H. Stock, and a grand festival concert in the centre transept by over 4,000 voices, conducted by Mr. Frank Idle.

Pupils of Dr. Yorke Trotter at the London Academy of Music took part in a demonstration of his 'Rhythmic method' of music-teaching at Aeolian Hall, on June 14. An account is given in the *School Music Review* for July.

A complete set of the works of Bach, in the Bach Society's edition, has been presented by The King to the Oxford University Music Students' Library.

The Monthly Journal of the International Musical Society contains the third instalment of an interesting article (in German) by Franz Dabitzky on 'Wagner's use of chords.'

We much regret to learn that Dr. Walmisley Little is seriously ill. His numerous friends will wish him speedy recovery.

Answers to Correspondents.

INQUIRER.—Messrs. Novello can supply Hans von Wolzogen's 'Guide through the music of "The Ring"' and 'Parsifal,' price 2s. 6d. each; F. Speed's handbooks to the four operas of 'The Ring,' price 6d. each; guides to 'Tristan und Isolde,' 'Die Meistersinger,' and 'Parsifal,' by Heintz and Bache, price 1s. 6d. each.

VATERLAND.—The Cologne Männergesangverein sang at Queen's Hall on June 1 and 5, 1908. Their first programme included Hegar's 'Totenvolk' ('The Phantom Host').

M. S. C.—Some interesting information on these subjects is contained in the recently-published book of essays by Edward MacDowell, reviewed in the present issue.

OPERA.—See the article in this issue, and M. Calvocoressi's 'Moussorgsky' (Paris: F. Alcan).

L. L.—See our article on M. Saint-Saëns, June, 1912.

PAT.—Hope springs eternal in the editorial breast.

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'And God said, while the earth remaineth.' Harvest Anthem. By CUTHBERT HARRIS ... 457

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Beleaguered, The (arranged)	A. Sullivan	14d.	O tender sleep	M. F. Phillips	2d.
Between	T. Adams	14d.	One with eyes the fairest	Granville Bantock	14d.
Bring me a golden pen	F. H. Cowen	3d.	Our Island Home	Eaton Faning	2d.
Cargoes	H. Balfour Gardiner	3d.	Out of the darkness (8 parts)	Granville Bantock	6d.
Cherry ripe	W. G. Ross	3d.	Out of the silence (8 parts)	G. Rathbone	6d.
Come, lasses and lads (arr. by J. C. Bridge) ..	Folk-Song	3d.	Out upon it	C. H. H. Parry	2d.
\$Comrades' song of hope (arr. by Percy E. Fletcher) ..	A. Adam	3d.	Pack, clouds, away	W. W. Starnier	2d.
Cruiskeen Lawn, The (arr. by Granville Bantock) ..	Irish Air	3d.	Phyllida flouts me	C. Lee Williams	2d.
David of the White Kock (arr. by H. Evans) ..	Welsh Air	2d.	Phyllis the fair (arr. by E. L. Bainton) ..	Scottish Folk-Song	2d.
Duncan Gray (arr. by C. Macpherson)	Scotch Air	3d.	Proud Maisie	H. Balfour Gardiner	2d.
Emet's lament for Cuchulain (arr. by Granville Bantock) ..	Irish Air	3d.	Puck is King	F. Idle	2d.
Evening brings us home	F. H. Cowen	14d.	Queen and Huntress	W. W. Starnier	2d.
Evening Star, The	S. Coleridge-Taylor	14d.	Qui Vive!	A. C. Mackenzie	2d.
Evensong (S.A.T.B.B.)	M. F. Phillips	3d.	Remembrance	A. Robins	2d.
Far o'er the bay (accompanied)	César Franck	2d.	Rest comes at eve (Op. 28, No. 6)	A. Jensen	14d.
\$Fly, singing bird	E. Elgar	6d.	She is not fair to outward view	F. Idle	2d.
\$For Empire and for King	Percy E. Fletcher	6d.	Sleeping	E. German	2d.
Forest Bride, The (Op. 75, No. 2)	Schumann	3d.	\$Snow, The	E. Elgar	2d.
Franklyn's Doggie, A (Humorous) (arranged) ..	A. C. Mackenzie	4d.	Song of Iannuella, The (arr. by Granville Bantock) ..	Irish Air	2d.
Gay Madcap (Op. 67, No. 2)	Schumann	4d.	Song of love's coming, A	A. C. Mackenzie	2d.
Go, song of mine (6 parts)	E. Elgar	6d.	Song of Prosperine	S. Coleridge-Taylor	2d.
God sends the night	R. Somerville	14d.	\$Soul of the world ("St. Cecilia's Day") ..	Purcell	2d.
Goslings, The (Humorous) (arranged)	F. J. Bridge	3d.	Spirit of night (8 parts)	Granville Bantock	3d.
Here a pretty baby lies	H. A. Smith	14d.	Spring	John E. West	2d.
How eloquent	John E. West	3d.	Spring is here, The (Op. 12, No. 2)	F. Hegar	9d.
In praise of Neptune	E. German	3d.	Springtime, The (Op. 28, No. 2)	A. Jensen	2d.
In pride of May	John E. West	14d.	Stricken hunter, The (6 parts)	Percy Pitt	2d.
In the silent West (8 parts)	Granville Bantock	4d.	Sweet day, so cool	E. German	2d.
June	F. H. Cowen	2d.	Sweet May morning	J. Cliffe Forrester	2d.
Kitty of Coleraine (arr. by C. H. Lloyd)	Irish Air	2d.	Swiftly fly the birds (Op. 59, No. 3)	Schumann	2d.
Lee Shore, The	S. Coleridge-Taylor	2d.	Tell me, my lute	W. H. Reed	2d.
Leprehan, The	Granville Bantock	4d.	Three Knights, The	E. German	2d.
Lie still, my little one	C. Harriss	3d.	\$Three Ships, The	Colin Taylor	2d.
Little Sandman, The (arr. by John E. West) ..	Volskied	3d.	Twilight time	W. W. Starnier	2d.
Love is a sickness	Percy Pitt	3d.	Waken, Lords and Ladies gay	W. W. Starnier	2d.
Lullaby (Op. 49, No. 4) (arr. by John E. West) ..	Brahms	14d.	Wedding is great Juno's crown (Accompanied) ..	B. Tours	2d.
March triumphal thunders, The ("Caractacus") ..	E. Elgar	6d.	When all the World is young	J. Pointer	2d.
Meeting of the Waters (arr. by T. F. Dunhill) ..	Irish Air	14d.	When you sing	Hubert Bath	2d.
Midnight by the sea	A. C. Mackenzie	3d.	Whispers of Summer	S. Coleridge-Taylor	2d.
Morning Song (arr. by Brahms)	German Folk-Song	2d.	Who rides for the King	R. Somerville	2d.
Morning Song	M. F. Phillips	14d.	Wind of the Waters (Op. 59, No. 2)	Schumann	2d.
My bonnie lass she smileth	E. German	2d.	Winter is past, The (arr. by E. L. Bainton) ..	Scottish Folk-Song	2d.
My soul would drink those echoes (8 parts) ..	A. C. Mackenzie	4d.	Young May Moon, The (arr. by C. H. Lloyd) ..	Irish Air	2d.

FEMALE VOICES

(THREE-PART (S.S.A.) and with Accompaniment

where not otherwise indicated.)

Annie Laurie (arr. by C. Macpherson)	Scotch Air	3d.	Maiden of the "Fleur de Lys" (arranged, unaccomp.) ..	E. A. Sydenham	14d.
Aubade (2 parts)	J. Ireland	14d.	May-bells	John E. West	2d.
Ballad of Sir Humphrey Gilbert, The	W. Wolstenholme	6d.	Oh, the merry May (unaccomp.)	P. E. Fletcher	2d.
Beauteous morn	E. German	3d.	Pixies, The	S. Coleridge-Taylor	2d.
Blow ye gentle breezes (4 parts unaccomp.) ..	J. C. Marks	3d.	Queen of the heavens (Op. 37, No. 3) (4 parts) ..	Brahms	2d.
Come away, death	J. Harrison	2d.	Rhyme of the four birds, The	A. C. Mackenzie	2d.
Dawn of Day, The (arranged)	S. Reay	3d.	River King, The (Op. 91, No. 3) (4 parts unaccomp.) ..	Schumann	2d.
Dream baby, dream (unaccomp.)	P. E. Fletcher	3d.	See, see what a wonderful smile (4 parts unaccomp.) ..	Colin Taylor	2d.
Earth and Man, The	A. C. Mackenzie	3d.	Sing ye praises (Op. 37, No. 2) (4 parts)	Brahms	2d.
Echoes	J. Pointer	3d.	Sleep, little baby (S. solo) (4 parts unaccomp.) ..	Colin Taylor	2d.
Encircled with a twine of leaves	S. Coleridge-Taylor	3d.	Slumber Song, A (arranged)	F. N. Lohr	2d.
Exiles, The (unaccomp.)	Laurent de Rillé	3d.	Softly fall the shades of evening (arranged, unaccomp.) ..	Hatton	2d.
Father Eternal (Op. 37, No. 1) (4 parts)	Brahms	14d.	Song of morning, A	A. C. Mackenzie	2d.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.) ..	Schumann	14d.	Song of the Ermine	César Franck	2d.
Golden slumbers (2 parts)	A. H. Brewer	3d.	Spring Song, A (arranged)	C. Pinsuti	2d.
Good-night, beloved (arranged, unaccomp.) ..	Pinsuti	14d.	Stars of the Summer night (2 parts)	E. Elgar	2d.
Green are the leaves	A. Brent-Smith	3d.	There is a garden in her face (2 parts)	J. Ireland	2d.
Here a pretty baby lies	H. A. Smith	14d.	Three Fishers, The (4 parts unaccomp.)	W. Wolstenholme	2d.
In the warm blue weather (4 parts unaccomp.) ..	Colin Taylor	3d.	To Blossoms	P. Bowie	2d.
June Roses (Op. 29, No. 2)	Schumann	14d.	Wedding is great Juno's crown (arranged) ..	B. Tours	2d.
Little Sandman, The (from Brahms's Volkslieder) ..	(arranged by John E. West)	3d.	What can lambskins do?	S. Coleridge-Taylor	2d.
Lullaby (Op. 49, No. 4) (arranged)	Brahms	14d.	We banks and braes (2 parts)	A. M. Richardson	2d.
Ditto (2 parts)	Brahms	14d.			

MALE VOICES

(T.T.B.B., Unaccompanied or Accompaniment ad lib.

where not otherwise indicated.)

Alexander (Humorous) (T. or A.) T.T.B.B.)	A. H. Brewer	2d.	Lullaby (Op. 49, No. 4) (arr. by John E. West) ..	Brahms	2d.
\$Bacchanalian Chorus	J. W. Elliott	4d.	Mad Dog, The (Humorous) (A.T.B.B.)	C. H. H. Parry	2d.
Boy, The (Humorous) T. or A.) T.T.B.B.)	A. H. Brewer	3d.	Marching (Op. 41, No. 4) (Humorous)	Brahms	2d.
Dirge of Kisses, A	P. E. Fletcher	3d.	Night March, The (Op. 62, No. 1)	Schumann	2d.
Duncan Gray (T.T.B.B.)	A. M. Richardson	3d.	Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	2d.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.) ..	Folk-Song	2d.	Pibroch of Doniù Dhu	Granville Bantock	2d.
Festival Song	Granville Bantock	4d.	Queen of my heart, The	H. Brewer	2d.
Glories of our blood and state, The	Granville Bantock	3d.	Riders of the night, The	Laurent de Rillé	2d.
He that hath a pleasant face (arranged)	Hatton	2d.	Sailor's return, The	P. E. Fletcher	2d.
Hymn to Harmony	Laurent de Rillé	2d.	Softly fall the shades of evening (arranged) ..	Hatton	2d.
I fear thy kisses (A. or T.) T.T.B.B.)	A. H. Brewer	2d.	Soldier, rest	A. Somervell	2d.
Laird o' Cockpen	Granville Bantock	2d.	Song of Freedom (Op. 62, No. 2)	Schumann	2d.
Lament, A (arr. by H. Elliot Button)	German Folk-Song	2d.	That very wise man (Humorous) (A.T.B.B.) ..	C. H. H. Parry	2d.
Land of the leal, The (arr. by H. Elliot Button) ..	Scotch Air	2d.	There was an old man (Humorous)	Brahms	2d.
Lass of Richmond Hill, The (A. or T.) T.T.B.B.) ..	A. H. Brewer	3d.	United are we (Op. 41, No. 2)	Julius Harrison	2d.
Let the hills resound (arranged)	Brinley Richards	4d.	Viiking Song (Op. 39)	F. Hegar	2d.
Little Sandman, The (arr. by John E. West) ..	German Folk-Song	3d.	Warpurg (Op. 39)	C. Lee Williams	2d.
Lotus Flower, The (Op. 33, No. 3)	Schumann	2d.	Winter is gone, The (arr. by R. Vaughan Williams) ..	Folk-Song	2d.
Lucifer in starlight (6 parts)	Granville Bantock	6d.			

§ Orchestral Accompaniment.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 150, Wardour Street, Soho, W.
 Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.—Tuesday, July 1, 1913.



I will raise the shower

COMPOSED BY

E. W. NAYLOR.

1. A charge to keep, I have ... King 3d.
 2. A crown of grace for man Brahms 4d.
 3. A few more years shall roll H. Blair 3d.
 4. A prayer for peace ... Crotch 3d.
 5. A solemn prayer ... A. H. Brewer 3d.
 6. A song of joy John E. West 3d.
 7. Abide with me ... Ivor Atkins 3d.
 8. Abide with me ... R. Dunstan 3d.
 9. Adeste Fideles ... H. Hofmann 4d.
 10. All go unto one place Wesley 3d.
 11. All nations whom B. Luard-Selby 4d.
 12. All they that trust ... Hiller 8d.
 13. All Thy works ... J. Barnby 4d.
 14. All Thy works ... G. H. Ely 4d.
 15. All Thy works ... E. H. Thorne 3d.
 16. All ye who seek ... H. M. Higgs 3d.
 17. All ye who weep ... Gounod 3d.
 18. Alleluia! now is Christ T. Adams 3d.
 19. Alleluia! the Lord liveth C. Harris 3d.
 20. Almighty Father ... B. Steane 3d.
 21. Almighty God, give us Wesley 3d.
 22. And all the people saw J. Stainer 6d.
 23. And God shall wipe ... Greeniah 3d.
 24. And it was the third hour Elvey 4d.
 25. And Jacob was left alone J. Stainer 6d.
 26. And Jesus entered H. W. Davies 4d.
 27. And suddenly there came H. J. Wood 3d.
 28. And the Lord said T. W. Stephenson 4d.
 29. And the wall of the city Oliver King 3d.
 30. And there shall be signs Naylor 4d.
 31. And when the day ... C. W. Smith 3d.
 32. Angel Spirits P. Tchaikovsky 2d.
 33. And it was the third hour Elvey 4d.
 34. Angel voices, ever singing E. V. Hall 3d.
 35. Angels from the realms Cowen 3d.
 36. Ditto ... P. E. Fletcher 3d.
 37. Ditto ... E. V. Hall 3d.
 38. Art thou weary ... C. H. Lloyd 6d.
 39. Arise, shine ... G. F. Cobb 4d.
 40. Arise, shine ... T. Adams 3d.
 41. As Christ was raised Wareing 3d.
 42. As I live, saith the Lord E. T. Chipp 3d.
 43. As it began to dawn Ch. Vincent 3d.
 44. As Moses lifted up F. Gostelow 3d.
 45. As the earth bringeth A. H. Brewer 4d.
 46. As the hart pants (s.s.t.a.) Gounod 3d.
 47. Ascribe unto the Lord S. S. Wesley 4d.
 48. Ascribe unto the Lord E. V. Hall 3d.
 49. At the Sepulchre H. W. Wareing 3d.
 50. Author of Life Divine Button 3d.
 51. Awake, awake John E. West 3d.
 52. Awake, awake, put on Greeniah 3d.
 53. Awake, awake, put on J. Stainer 3d.
 54. Awake, awake, put on Stephenson 4d.
 55. Awake, awake, put on M. Wise 4d.
 56. Awake! O Zion ... C. Forrester 3d.
 57. Awake, thou that sleepest Stainer 3d.
 58. Awake up, my glory M. Wise 3d.
 59. Be glad and rejoice M. B. Foster 3d.
 60. Be glad and rejoice ... B. Steane 3d.
 61. Be glad, O ye righteous H. Smart 3d.
 62. Be glad then, ye ... A. Hollins 3d.
 63. Be merciful ... H. Purcell 6d.
 64. Be merciful E. A. Sydenham 3d.
 65. Be peace on earth ... Crotch 3d.
 66. Be thou exalted ... C. Bayley 3d.
 67. Be ye therefore ... A. S. Baker 3d.
 68. Before the heavens H. W. Parker 4d.
 69. Behold, all the earth G. F. Huntley 3d.
 70. Behold, God is great E. W. Naylor 4d.
 71. Behold, God is my John E. West 3d.
 72. Behold, God is my F. C. Woods 4d.
 73. Behold, how good (Male) Caldicott 3d.
 74. Ditto (s.a.t.s.) Caldicott 3d.
 75. Behold, I bring you J. Barnby 4d.
 76. Ditto J. Maude Crament 4d.
 77. Ditto E. V. Hall 4d.
 78. Behold, I come quickly Ivor Atkins 3d.
 79. Behold, I have given you C. Harris 3d.
 80. Behold, I send ... J. V. Roberts 4d.
 81. Behold, my servant J. F. Bridge 3d.
 82. Behold, now, praise J. B. Calkin 3d.
 83. Behold now, praise F. Inffe 3d.
 84. Behold now, praise John E. West 3d.
 85. Behold, O God ... F. W. Hird 4d.
 86. Behold, the days come Woodward 4d.
 87. Behold the Name ... Percy Pitt 3d.
 88. Behold, two blind men J. Stainer 3d.
 89. Bethlehem ... Ch. Gounod 4d.
 90. Bless the Lord ... M. Kingston 3d.
 91. Bless the Lord, O my soul Hailing 3d.
 92. Bless the Lord thy God Roberts 3d.
 93. Bless thou the Lord C. Bayley 4d.
 94. Bless thou the Lord Oliver King 3d.
 95. Blessed are the dead B. L. Selby 3d.
 96. Blessed are the pure A. D. Arnott 3d.
 97. Blessed are they A. W. Batson 3d.
 98. Blessed are they ... H. Blair 3d.
 99. Blessed are they ... W. H. Monk 3d.
 100. Blessed are they ... Arthur Page 3d.
 101. Blessed be the God S. S. Wesley 4d.
 102. Blessed be the Lord J. Barnby 3d.
 103. Blessed be the Lord J. F. Bridge 6d.
 104. Blessed be the Lord O. Gibbons 2d.
 105. Blessed be the Lord E. V. Hall 3d.
 106. Blessed be the Lord ... Heap 6d.
 107. Blessed be the Lord Markham Lee 3d.
 108. Blessed be the Lord C. L. Williams 4d.
 109. Blessed be the Name Macfarren 3d.
 110. Blessed be Thou E. C. Bairstow 3d.
 111. Ditto ... J. Kent 4d.
 112. Blessed City ... A. C. Fisher 4d.
 113. Blessed is He ... F. E. Gladstone 3d.
 114. Blessed is He ... C. H. Lloyd 8d.
 115. Blessed is He ... A. C. Mackenzie 4d.
 116. Blessed is the man Clarke-Whitfield 3d.
 117. Blessed is the man ... John Goss 4d.
 118. Blessed is the man H. W. Wareing 3d.
 119. Blessed is the soul (s.n.) Macfarren 3d.
 120. Blessed Jesu (Stabat Mater) Dvorak 6d.
 121. Blessed Lord S. S. Wesley 4d.
 122. Blessing, glory, wisdom B. Tours 4d.
 123. Ditto ... A. H. Brewer 3d.
 124. Blow up the trumpet F. Iliffe 3d.
 125. Blow ye the trumpet Henry Leslie 3d.
 126. Born to-day ... J. P. Sweetinck 3d.
 127. Bow Thine ear ... W. Bird 3d.
 128. Bread of Heaven ... E. German 3d.
 129. Break forth into joy H. E. Button 3d.
 130. Ditto ... S. Coleridge-Taylor 3d.
 131. Ditto ... H. A. Matthews 3d.
 132. Ditto ... R. Frenchie 6d.
 133. Ditto ... B. Steane 3d.
 134. Ditto ... W. G. Alcock 3d.
 135. Brightest and best ... E. V. Hall 4d.
 136. Bring unto the Lord Gladstone 3d.
 137. Brother, thou art gone ... J. Goss 4d.
 138. By Babylon's wave Gounod 2d.
 139. By the rivers of Babylon L. Samson 3d.
 140. By the waters of Babylon Boyce 3d.
 141. Ditto ... H. Clarke 4d.
 142. Ditto ... H. M. Higgs 3d.
 143. Ditto ... S. Coleridge-Taylor 3d.
 144. By Thy glorious death A. Dvorak 4d.
 145. Call to remembrance J. Battishill 6d.
 146. Ditto ... J. V. Roberts 3d.
 147. Calm on the list'ning ear Parker 3d.
 148. Cast me not away C. Lee Williams 2d.
 149. Ditto ... S. S. Wesley 3d.
 150. Christ be died E. W. Naylor 3d.
 151. Christ is risen G. B. J. Aikhen 3d.
 152. Christ is risen ... J. M. Crament 3d.
 153. Christ is risen ... W. Jordan 4d.
 154. Christ is risen ... J. V. Roberts 3d.
 155. Christ is risen E. A. Sydenham 3d.
 156. Christ our Passover E. V. Hall 3d.
 157. Christ the Lord is risen again ... 4d.
 158. Christ the Lord is risen to-day ... 3d.
 159. Christians, awake ... J. Barnby 3d.
 160. Christians, awake ... H. M. Higgs 4d.
 161. Christmas Day ... G. von Holst 3d.
 162. Cleanse me, Lord G. F. Wrigley 4d.
 163. Come, and let us return ... J. Goss 3d.
 164. Come, and let us return W. Jackson 3d.
 165. Come hither, ye faithful Hofmann 4d.
 166. Come, Holy Ghost ... G. Elvey 4d.
 167. Come, Holy Ghost ... J. L. Hutton 4d.
 168. Come, Holy Ghost ... Palestrina 2d.
 169. Come, Holy Ghost C. L. Williams 2d.
 170. Come, let us join our E. V. Hall 3d.
 171. Come, my soul ... G. C. Martin 3d.
 172. Come and let us ... A. Hollins 3d.
 173. Come now, and let us H. W. Wareing 4d.
 174. Come unto Him ... Gounod 2d.
 175. Ditto ... H. Leslie 3d.
 176. Come unto Me H. R. Coudrey 3d.
 177. Come unto Me ... G. J. Elvey 3d.
 178. Come unto Me (Bach) J. Stainer 3d.
 179. Come with high and holy ... Blair 3d.
 180. Come ye, and let us ... Macfarren 3d.
 181. Come, ye children and J. Booth 3d.
 182. Ditto ... H. C. King 3d.
 183. Come, ye faithful ... E. V. Hall 3d.
 184. Come, ye faithful, raise the strain ... 3d.
 185. Come, ye Saints ... H. E. Button 3d.
 186. Come, ye sin-defiled J. Stainer 2d.
 187. Come, ye thankful ... B. Steane 3d.
 188. Comes at times ... Woodward 3d.
 189. Ditto ... H. Oakeley 3d.
 190. Coronation Overture Elgar 2d.
 191. Create in me a clean heart P. J. Fry 3d.
 192. Crown Him the B. Luard-Selby 3d.
 193. Daughters of Jerusalem H. J. King 3d.
 194. Dawns the day ... R. H. Legge 3d.
 195. Day of anger (Requiem) ... Mozart 6d.
 196. Day of wrath ... J. Stainer 2d.
 197. Death and life Walter Parratt 3d.
 198. Death is swallowed up in Holms 3d.
 199. Deliver us, O Lord Gibbons 3d.
 200. Distracted with care ... Haydn 3d.
 201. Do not I fill heaven H. Blair 3d.
 202. Doth not wisdom cry D. S. Smith 3d.
 203. Drop down, ye heavens Stainer 4d.
 204. Enter not into judgment ... Clarke 2d.
 205. Eternal source ... F. Brandeis 3d.
 206. Evening and Morning Oakeley 2d.
 207. Exalt ye the Lord H. Elliot Button 3d.
 208. Except the Lord build ... Edwards 3d.
 209. Ditto ... Eaton Fanning 3d.
 210. Ditto ... H. Gadaby 4d.
 211. Eye hath not seen (s.a.) Foster 3d.
 212. Ditto (s.a.t.b.) M. B. Foster 3d.
 213. Far be sorrow ... E. V. Hall 3d.
 214. Far from the world H. W. Parker 3d.
 215. Far from their home Woodward 3d.
 216. Father, hear the prayer F. Brandeis 3d.
 217. Father, now Thy grace W. Coenen 3d.
 218. Father of Heaven ... Walmesley 3d.
 219. Father of Life ... S. J. Gilbert 3d.
 220. Father of mercies ... E. V. Hall 3d.
 221. Father of mercies John E. West 3d.
 222. Fear not, O land ... John Goss 3d.
 223. Fear not, O land ... W. Jordan 3d.
 224. Fear thou not, for I am J. Booth 3d.
 225. Flee from evil ... W. J. Clarke 3d.
 226. For a small moment ... J. Stainer 2d.
 227. For ever blessed Mendelssohn 3d.
 228. For the mountains ... L. Samson 3d.
 229. For this mortal ... S. S. Wesley 3d.
 230. Forsake me not ... J. Goss 4d.
 231. From the deep I called Spohr 6d.
 232. Give ear, O Lord T. M. Pattison 3d.
 233. Give ear, O Shepherd A. Whiting 3d.
 234. Give ear, O ye heavens ... 3d.
 235. Ditto ... W. G. Alcock 3d.
 236. Give thanks, O Israel Ouseley 4d.
 237. Give the King Thy W. G. Alcock 6d.
 238. Ditto ... A. H. Brewer 3d.
 239. Give the Lord ... C. H. Lloyd 3d.
 240. Give unto the Lord H. W. Parker 3d.
 241. Glorious and powerful God Gibbons 3d.
 242. Glory be to God ... S. S. Wesley 2d.
 243. Glory to God in the E. M. Lee 3d.
 244. God be merciful ... A. H. Mann 3d.
 245. God be merciful ... S. S. Wesley 3d.
 246. God be merciful to us C. F. Lloyd 6d.
 247. God came from Teman ... Steggall 4d.
 248. God is a Spirit ... W. S. Bennett 1d.
 249. God is gone up ... Croft 4d.
 250. God is gone up ... O. Gibbons 3d.

LONDON: NOVELLO AND COMPANY, LIMITED.

I WILL CAUSE THE SHOWER TO COME DOWN

ANTHEM FOR HARVEST

Ezekiel xxxiv. 26, 27, 30;
Jeremiah v. 24;
Ecclesiasticus xxxiv. 33, 35.

COMPOSED BY

E. W. NAYLOR.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. *BARITONE SOLO. cantabile.*

Moderato. ♩ = 90.
Harmonic Flute.

p
Oboe. legatiss.
senza Ped.

risoluto.

sea - son ; there shall be showers . . . of bless - ing.

Solo.
Oboe in.
Sw. Diaps. mf
Ped.

tranquillo. *più f*

And the tree of the field . . shall yield its fruit, and . . the

Flute.
pp *Sw.* *p* *Oboe.*
senza Ped.

earth shall yield her in-crease, and they shall know that I . . the Lord their

poco rit. *mf a tempo.*

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(2)

I WILL CAUSE THE SHOWER TO COME DOWN.

poco largando.

God am with them, and that they, the house of Is - rael. are my peo - ple, saith the

piu f

Ped.

Lord God.

SOPEANO. *pp* Let us now fear the Lord our

ALTO. *pp* Let us now fear the Lord our

TENOR. *pp* Let us now fear the Lord our

BASS. *pp* Let us now fear the Lord our

Let us now fear the Lord our

Flute.

p *poco rit.* *pp*

Oboe.

senza Ped.

16 & 32 ft.

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres. *mf*

I WILL CAUSE THE SHOWER TO COME DOWN.

un - to us the ap - point - ed weeks of the har - vest, let us now

un - to us the ap - point - ed weeks of the har - vest, let us now

un - to us the ap - point - ed weeks of the har - vest, let us now

un - to us the ap - point - ed weeks of the har - vest, let us now

dim. *p*

fear the Lord our God, that giv - eth rain in its sea - son,

fear the Lord our God, that giv - eth rain in its sea - son,

fear the Lord our God, that giv - eth rain in its sea - son,

fear the Lord our God, that giv - eth rain in its sea - son,

cres.

cres. *dim.*

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

cres. *dim.*

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

cres. *dim.*

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

cres. *dim.*

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

dim.

I WILL CAUSE THE SHOWER TO COME DOWN.

let us now fear the Lord our God.

let us now fear the Lord our God.

let us now fear the Lord our God.

let us now fear the Lord our God.

p *dim.*

Allegro. ♩ = 126.

Gt. cres. *f, molto cres.*

All the works of the Lord . . . are good,

All the works of the Lord . . . are good,

All the works . . . of the Lord are good,

All . . . the works of the Lord are good,

I WILL CAUSE THE SHOWER TO COME DOWN.

un - to us the ap - point - ed weeks of the har - vest, let us now

un - to us the ap - point - ed weeks of the har - vest, let us now

un - to us the ap - point - ed weeks of the har - vest, let us now

un - to us the ap - point - ed weeks of the har - vest, let us now

fear the Lord our God, that giv - eth rain in its sea - son,

fear the Lord our God, that giv - eth rain in its sea - son,

fear the Lord our God, that giv - eth rain in its sea - son,

fear the Lord our God, that giv - eth rain in its sea - son,

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

that re - serv - eth un - to us the ap - point - ed weeks of the har - vest,

I WILL CAUSE THE SHOWER TO COME DOWN.

let us now fear the Lord our God.

let us now fear the Lord our God.

let us now fear the Lord our God.

let us now fear the Lord our God.

p *dim.*

Allegro. ♩ = 126.

Gt. crea. *f molto crea.*

All the works of the Lord . . . are good,

All the works of the Lord . . . are good,

All the works . . . of the Lord are good,

All . . . the works of the Lord are good,

ff

I WILL CAUSE THE SHOWER TO COME DOWN.

all the works of the Lord are good, are good, the works of the
 all the works of the Lord are good, the works of the
 all the works of the Lord . . . are good, the
 all the works of the Lord . . . are good, . . .

mf *f* *Ped.*

Lord, the works of the Lord, are good, and He will give ev-'ry
 Lord are good, are good, . . . and He will
 works of the Lord, . . . all the works of the Lord, . . . and He will
 . . . the works of the Lord, the works of the Lord, . . . and He will

need-ful thing in due sea-son,
 give in due sea-son,
 give ev-'ry-thing in due sea-son,
 give ev-'ry-thing in due sea-son,

add to Gt.

I WILL CAUSE THE SHOWER TO COME DOWN.

all the works of the Lord . . . are
all the works of the Lord . . . are
There-fore praise ye the Lord with the whole heart, . . . and bless the
There-fore praise ye the Lord with the whole heart and mouth, and bless the Name of the

good. There-fore praise ye the Lord with the whole
good. With the whole heart and mouth, . . . there-fore
Lord, with the whole heart . . . and mouth, and bless the
Lord. All . . . the works of the Lord are

heart, and mouth, and bless the Name, the
praise and bless the Name, . . . the Name, bless the Name, the
Name . . . of the Lord, and bless the Name, . . . the Name, the
good. . . There-fore praise and bless the Name, . . . the Name, the

I WILL CAUSE THE SHOWER TO COME DOWN.

poco largando.

Name of the Lord. All the works of the Lord are good, and

poco largando.

Name of the Lord. All the works of the Lord are good, and

poco largando.

Name of the Lord. All the works of the Lord are good, and

poco largando.

Name of the Lord. All the works of the Lord are good, and

poco largando.

ff

Pedal Reeds.

He will give ev - 'ry-thing in . . due sea - - - son.

He will give ev - 'ry-thing in . . due sea - - - son.

He will give ev - 'ry-thing in . . due sea - - - son.

He will give ev - 'ry-thing in . . due sea - - - son.

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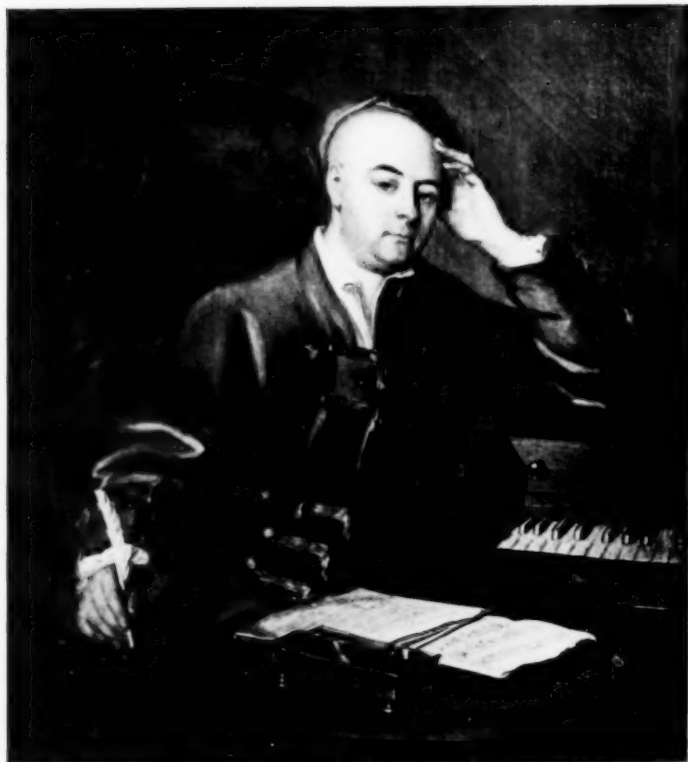
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